Kine WEEKLY

Home Office Regulations

–See Page 6

UP WITH THE BIG ONES!

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TRADE SHOW

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CAMBRIDGE CIRCUS

THURSDAY 26TH JUNE—2.30 P.M

KINEMATOGRAPH WEEKLY, 19/6/1947

Your safest bet is on
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The Greatest Racing Drama Of All Time
Odeon, Leicester Square
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,094. Thursday, June 19, 1947. Vol. 364.

ROYALTY AND FASHIONS AT ASCOT
See BRITISH MOVIETONE NEWS

S.C.M.-C.M.A. May Seek Amalgamation

Managers See Home Office Regulations

THE Society of Cinema Managers is to debate a proposal put up by its general secretary, Sam Butchart, that talks be opened with the Cinema Managers' Association on the line that both Societies amalgamate in the interests of the profession.

The need for this move is advocated by the KINE.'s special writer, "The Manager," in his column this week.

Butchart tells the KINE. that the S.C.M. could not take this line before as the Society could not see its way clear to being fully registered. Registration is now merely a matter of signing on the dotted line.

He argues that the C.M.A. is more than likely to co-operate as it has a very depleted membership. Butchart cited this as "barely 200." He thought it may be offered three representatives on the S.C.M. executive.

The S.C.M. executive is to meet for the first time on Tuesday, at Victory House, Leicester Square. It has a full agenda, including the preliminary discussion of training and superannuation schemes.

The managers are to consider at this meeting the new Home Office draft regulations, fully analysed by the KINE. on page 6 of to-day's issue.

Selznick Deal Fixed

The KINE. understands that a deal between A.B.C. and the Selznick releasing organisation for the exhibition and distribution of "Duel In the Sun" has now been drawn up and is about to be signed.

As a result of it, Pathé will handle the physical distribution of the film, and A.B.C. gets its chief circuit booking.

Command Performance

Reginald C. Bromhead, chairman of the board of management, reveals that the King and Queen will attend the second Royal Command performance in aid of the Benevolent Fund at the Odeon, Leicester Square, on Tuesday, November 25.

C.E.A. Honour Clift

The C.E.A. will hold a celebration lunch in honour of Sir Sydney W. Clift. It is to take place on Wednesday, July 16, at the Grosvenor House Hotel.

The lunch is open to all sections of the Trade. Tickets, price 17s. 6d., may be obtained from W. R. Fuller, at C.E.A. headquarters in Wardour Street.

Will Rank's U.S. Film Deal Change Quota Outlook?

"RECIPROCAL TRADING THE IDEAL"

WILL Arthur Rank's deal for playing time in 3,000 United States theatres—announced by John Davis at a Press conference in London last week—result in any modifications to the shape of the next Quota Act? This is the question that film people have been asking since the first news of the new arrangments.

A leading British producer who preferred not to be named, said: "I have always taken the view ideally that what we wanted in the film business was reciprocal trading.

"When it becomes apparent that this is what we are getting, then I would agree that there is justification for modifying quota, but not until."

Says W. Fuller

W. R. Fuller, general secretary of the C.E.A., had this to say: "In the interests of continued British production, every exhibitor will be delighted that British pictures are to have a good showing on U.S. screens.

"As to what bearing this deal will have on the new Quota Act is not very clear. There is a quota regulation at present in force and it is very largely responsible for the continued success of British films.

"The present Act comes to an end next year. The logical thing seems to be to continue with the present policy in some suitable form.

"Up to the present there has been no serious suggestion that anything else should be done. There would need to be good reason if the legislation were not renewed. No one has any idea what reason may be advanced—so this is not a theme on which to dogmatise with any emphasis."

Commenting on the implications of the deal, Sam Eckman, Jun., managing director of Metro-Goldwyn-Mayer in this country, said:

"Obviously, this means more dollars for British films, and if it means more dollars there is obviously less need, surely, for quota protection in this country.

"It has already been said that Parliament may not have time for quota legislation in this session, and these arrangements made on the other side of the Atlantic rather emphasise the advantage, to my mind, for postponing legislation altogether for another year on the lines I have already suggested, freezing the present Act for 12 months.

"It is reasonable for me to point out what I have been suggesting for some time that British films would considerably increase their revenue in the American market, and the important deals which have just been concluded bear this out."

Rank Returning

Meanwhile, the KINE. understands that Mr. Rank is returning home to London a month earlier than he originally arranged, owing to the success of his trip.

One of his most important subjects on his return will be to discuss the television situation with his experts. He has spent much time in investigating the new field while in the States.

WHAT THE NEW DEAL MEANS

BRITISH films are likely to gross up to 12,000,000 dollars in the United States next year following the deals which J. Arthur Rank has concluded with various major companies for the showing of his pictures on most of the major American circuits.

This figure will be more than three times the amount now being taken by British productions (writes a KINE. Special Correspondent from Hollywood).

It is thought in Hollywood that Paramount, 20th Century-Fox, RKO, Loew's and Warners have all separately guaranteed play dates amounting to 2,000,000 dollars, with a similar figure coming from Universal through the distribution of the same films to independents.

Last year, Universal, previously Rank's major outlet, accounted for only about 750,000 dollars net, some 175,000 dollars of which came from Paramount exhibition.

More to Come

In addition, last year United Artists grossed 3,000,000 dollars for Rank, 2,000,000 dollars on "Cæsar" and 1,000,000 dollars on "Henry V," with the latter film due for much greater revenue later.

It is noticed in Hollywood that, with the conclusion of his new deals, previous talk that Rank and Universal would be acquiring theatres between them has now been considerably played down.

"Del" Forms £100,000 Company

F. DEL GIUDICE, who recently left the Rank Organisation and resigned from Two Cities, has now formed his own production company, Pilgrim Pictures, with a capital of £100,000.

Its provisional offices will be those of the London and Yorkshire Trust in Brook Street, W., and John Henry Keeling, who is a director of the Trust, will be chairman of the new company.

The £100,000 is split into 75,000 "A" ordinary and 25,000 "B" ordinary, with del Giudice and Keeling registered as the first directors.

O'BRIEN BACK AFTER 103° TEMPERATURE

Tom O'Brien, general secretary of N.A.T.K.E., is back in England. He brought with him on the *Queen Elizabeth* on Tuesday Richard Walsh, president of the large Hollywood union, I.A.T.S.E.

Walsh, who is visiting this country for the first time, will be introduced to the Trade at a luncheon next Tuesday. He is here to study the British film Trade union set up to finalise the agreement which O'Brien has set for N.A.T.K.E. and I.A.T.S.E.

O'Brien was taken ill during the crossing and had a temperature of 103 degrees. His condition is not serious.

Move to Free Films in Transport Act

An amendment to exclude film transport from nationalisation in the Transport Bill was moved in the House of Lords on Tuesday, when the Bill was in committee stage. One speaker said it was a highly specialised industry and there "would be a rumpus" if kinemas had to shut down because the Transport Commission failed to deliver the films.

Lord Lloyd paid tribute to the way films were distributed without interruption during the abnormal weather last winter.

The Lord Chancellor resisted the amendment, which was withdrawn.

(For an earlier amendment which was passed on Monday see page 7.)

Yodelling Exhibitors

Fifty-one exhibitors are off to Switzerland next week, led by president B. T. Davis and general secretary W. R. Fuller. They will visit the Locarno film festival and hold informal talks with Swiss exhibitors.

KINEMATOGRAPH WEEKLY

93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London

Joint Editors:
A. L. Carter : Connery Chappell
Assistant Editor: Alex. J. Martin
Advertisement Manager: Paul Peak

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THE BAN ON THE THURSTON FILM

THE General Council of the Cinematograph Exhibitors' Association, meeting last week, went on record reaffirming its traditional attitude to films concerning notorious persons.

The upshot of this is that an independent British picture concerning Stanley Thurston, made by E. Carreras, has come under official censure.

The decision, quite frankly, was a wise one, and few people in the business will find fault with it.

At the same time, there will be every sympathy for Carreras, who is believed to have sunk £20,000 in the picture, and who maintains, not unexpectedly, that the moral tone of the film is unimpeachable.

There must also be sympathy, too, for the man Thurston, who was ill-advised to publicise himself in this way in the first place, but who has as good a right to make a living as anyone else. It is, indeed, a pity that the film was not discussed with the C.E.A. before it was started—not when it was practically finished.

However, as Cecil Bernstein pointed out during the debate on the subject in General Council, the thing that was at issue was not a film but a principle.

That the principle is a sound one there can be no doubt. And certainly the present time would be no time to depart from it.

This business of ours is shot at left, right and centre.. There are always anti-film people only too ready to criticise us.

At a time like this, in particular, it is ridiculous to provide them with ammunition.

The Trade has had similar incidents in the past, as members of the General Council were able to recall. They were solved in common-sense fashion, and the dignity of the Industry was upheld.

That dignity is a vital commodity.

A HIGHLY successful time was had by all at Eastbourne. The C.E.A. "little Conference" was a great success—socially and from the Trade point of view.

At the KINE. we were able to deal with it in some detail in a special supplement which we published last week, and I will not now go over the shooting match in detail beyond saying that men like Arthur Dent, who have attended conference after conference, year after year, were firm in their view that on the social side alone Eastbourne week was well up to pre-war standard.

And that is saying much.

THE General Council's important decision to bar Enrique Carreras's film is discussed in our leader column, and I do not think there is more to be said on it, except perhaps that the debate on the subject showed the main body of the council at its best.

I may say in parenthesis that the council's decision came as a great disappointment to Carreras, who believed that the lesson pointed in his film would have justified its general exhibition. And, indeed, at the time the meeting was held he was quite unaware that Charles Metcalfe contemplated steering such a resolution through into C.E.A. law.

Carreras, I understand, intends to invite the main body of the association to see the picture in the near future—he hopes to finish it before the meeting on July 16.

OTHERWISE it was a fairly uneventful General Council meeting, with the members sensibly deciding not to make any official reply to Sir Arthur Jarratt's Press campaign in favour of extended runs for important pictures.

It was left to the extremely astute Walter Fuller to point out to the delegates that Sir Arthur is not worrying about the independents in this argument of his, but has his eye on the big circuits.

And it was Charles Metcalfe who pointed out that in writing to a paper like the *Daily Telegraph*, Jarratt was only doing what he was democratically perfectly entitled to do.

And there the matter very wisely rests.

WHILE listening to the General Council, I could not help thinking what an excellent idea it would be if the C.E.A. were to throw open its monthly meeting to the Trade Press.

Not for one moment do I suggest that the circular reports with which they provide us are inadequate.

On the contrary, as one who has had many years' experience of reporters' copy, I can say quite truthfully that last week's official report, when it reached me, struck me as a first-class and highly professional piece of work. Indeed, if Miss Scott ever gets the itch to crash into journalism I think there would be a big demand for her services!

LONG

BUT no paper likes to take a thing second-hand when it can send its own man and I suggest that the C.E.A. would be doing itself no harm if it were to open its meetings to properly accredited Pressmen.

The only difference in the reports would be that they would contain, perhaps, a little more atmosphere. They could hardly be fuller, for they are admirably done already. But the knowledge of personality gained by the papers, and thus by the rank and file of the Trade as a whole, would be not inconsiderable.

THE move would make for closer liaison between leading members of the association and the Press, and thus indirectly aid an expression of the C.E.A. view.

It is not a thing to get hot under the collar about, or one on which immediate action is likely. But it does seem to me that it would be a thoroughly democratic move which the C.E.A. might consider at some convenient time.

THE only other point raised by The Council was the short but intelligent debate on the alleged anti-American drift in film reportage.

One member summed the whole thing up when he said that there did seem to be a tendency to assume that all British films were good and all American were bad. A line which is a sheer travesty, of course, of the facts.

Our old sparring partner, Sidney Lewis, put it quite succinctly when he said that he was in no sense a champion of American films, but that without them it was a case of Heaven help the Industry.

AFTER all, it is utter rubbish to attack the commodity which provides approximately 80 per cent. of your sales turnover.

I could hardly imagine Sainsbury's, which I understand to be a very progressive and enlightened firm, embarking on a pre-war sales campaign to the effect that all Danish bacon was mouldy and only English was any good.

OTHERWISE, what an exceedingly pleasant break it all made, lounging in the sun, running over to Lewes races, or just sitting in a deep chair within elbow distance of Harry Adley's infinitely kindly hospitality.

And how good, too, to meet old friends from all over the country, men one sees only too rarely in these busy days—the contingent from Sotland, for instance.

How good to say "hullo" to all the others—the men like Maurice Prince and Peter Myott from the West Country, Dicky Dooner and Wyndham Lewis from Wales, Willy Westwood from the far North. . . . But I must stop. The list is too long.

Let us all agree to make a date right away for next year—when the venue is very likely to be Blackpool.

FROM G. Montanini, general manager of the Moorhouse circuit, I have received a very emphatic denial that a deal has been cooking between H. D. Moorhouse and Harry Buxton.

You may recall that I mentioned there was a strong rumour on these lines in my notes from Eastbourne last week.

Well, I have Mr. Moorhouse's word for it that there is absolutely no truth in it—so that ends that. So another fairy tale has been spiked.

THE theatre is very nearly as well represented as the bar in Parliament, and a posse of playwriting M.P.s, led by Sir Alan Herbert, tried to persuade the Chancellor to cut the entertainment tax on live shows when the Finance Bill came up for debate this week.

Their remarks were extremely witty, but they did not get anywhere.

The debate had no direct bearing on this Industry, and is not therefore reported in the KINE., but in his reply it was significant that Mr. Dalton referred to "pressure" which had been brought to bear on him to reduce E.T. in kinemas. His words implied that he intended to continue resisting that pressure. From this I infer that we are still a long way yet from getting any cut in the tax.

TOM O'BRIEN is back from the States, and I write after only the briefest talk with the old warrior.

Unfortunately, he has been pretty sick, and his first date in London was with a specialist who was due to X-ray him on Tuesday.

Apparently he threw a temperature of 103 on the Queen Elizabeth, and reached London full of sulfa drugs.

Here's hoping he picks up again quickly. The idea of a sick O'Brien is as unthinkable as, say, a horizontal Joe Louis. It just doesn't make sense.

Incidentally, all the N.A.T.K.E. people are very keen on the deal he is hoping to have with American film labour interests, and we are all likely to hear a lot more about this in the next week or two.

I CONGRATULATE my one-time side-kick Tony Darnborough, on his appointment as studio manager at Shepherd's Bush.

Until this last week he held a similar job up at Islington, but now gets promoted to the main Shepherd's Bush set-up.

Darnborough is a very young man, still in his early thirties with a long experience behind him. Once, poor devil, he nearly became a film critic, but he side-

SHOTS

stepped the knock-out blow just in time.

JOHN DAVIS is a man who is not widely reported in the London Press, and I rather suspect that he dislikes the limelight.

But he has had a most successful Press conference on his return from America.

IMPORTANTLY, he was able to announce that Arthur Rank is concluding arrangements which will guarantee the playing of British films to something like 3,000 circuit theatres in the United States.

This means money, very big money.

Obviously it is the single most forward step yet taken by British pictures on their attack on the American citadel.

For the achievement the Trade as a whole will have nothing but admiration, and all will watch what actually happens when the films get on the screen.

MAKE no mistake. This is the biggest opportunity the Industry has yet had, and Davis is well entitled to a pat on the back for his own very large part in these complicated but successful negotiations.

One aspect of this deal—and one which I have not yet seen referred to in print—is its repercussions on the exhibiting industry throughout the world.

As I see it, the major American production companies who are also the owners of the chief circuits, will, as a result of this deal, be giving up a certain amount of their own running time in the very places where they can depend on drawing some of their most important money.

This obviously implies that the actual running time available for American films in the most lucrative spots in the United States will be decreased by the amount which the Industry decides to give to Rank.

CONSEQUENTLY, this, in turn, must mean that the major companies will tend to trim down the number of pictures they produce. Otherwise, fairly obviously, they will be having films left over, unable to find a place on their own circuits. Already, as is well known, there is quite a big backlog of Hollywood productions queued up for screen space. And now playing time is to be curtailed in order to give British films a break on the U.S. screen.

I suggest that this, coupled with the labour difficulties and the enormous increase in production costs, plainly points to a quantitative reduction in output.

AS you know, there have plainly been signs that this was already happening.

The trend against the "B" picture, which started with the recent American court decisions, set the ball rolling.

I think we will find that the new decisions to admit British films to first-run playing time will accelerate the tendency.

MOST of us down at Eastbourne knew about Capt. Sidney Clift's knighthood, for these things get rumoured around and you can never keep them secret.

But the Trade Press quite properly refrained from making any mention until after the official announcement, as to have done so might have had serious personal consequences on Clift himself.

It now only remains for me to congratulate Capt. Clift on this high honour, which reflects not only to his credit, but to the Trade as a whole.

HE is a man with many interests in life, and films are only one of them. He is rich, good-humoured and immensely successful. He likes a party; he has an ear for a story, and he is in everything a good mixer.

On the social side of the Trade he is in a class of his own.

He has always been a good C.E.A. man, and although he may occasionally have been on the losing side in the rough and tumble of exhibiting politics there is not a showman in the country who is not delighted about his knighthood.

PASSING down Wardour Street I called in on that most genial of executives, Jos. Friedman, head man of Columbia in this country. He started his career as a flying film man back in 1922, and has planed millions of miles since in the cause of films, mostly on behalf of Columbia in this market.

Just back from the States, Jos. told me that his latest trip was in connection with the production of "The First Gentleman," Columbia's next important British production, which is due to go on the floor at Nettlefold in a fortnight's time with Cavalcanti directing.

On his way westwards, Friedman took with him the shooting script of this impressive-sounding picture and also discussed with the Columbia executive the possibility of bringing back leading American talent for the second of the Columbia British films, which will go into production in the autumn.

ABOUT business in the States. Jos. was as ever outspoken.

He gave his personal opinion that the 8 to 12 per cent. drop which had been publicly admitted by people like Spyros Skouras was nothing if not true.

Despite this, I notice that in this issue of the KINE., for instance, the Warner Bros. are able to announce a huge increase in profits for their latest six months' trading.

THE opinion of experts like Friedman, however, is quite simple. They think that, although business may have tailed off, the really big picture can still do a really huge gross.

It is probable that "The Jolson Story," for instance, will gross 15,000,000 dollars throughout the world.

Meanwhile, the Hollywood companies are getting more and more colour-conscious, and it would be wrong to assume that Technicolor will get anything like a monopoly of the trade.

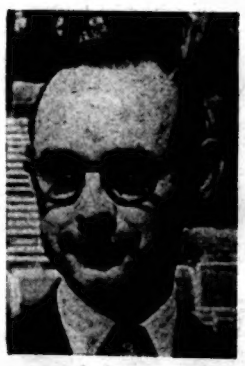
IT is obvious that Sid Myers managed successfully to combine business with pleasure on his recent trip to the States. Among other satisfactory deals was the release concluded with Republic for "The Shop at Sly Corner."

As a matter of fact, the main purpose of the trip was the fulfilment of a long-standing promise to Mrs. Myers to celebrate their silver wedding.

It was not the only celebration—for on their arrival at British Lion offices on Monday the head office and London branch executives presented them with a silver salver, which was handed over with appropriate good wishes by S. A. Mitchell, the chief accountant.

M. PRINCE

W. WESTWOOD



P. MYOTT

C. METCALFE

T. O'BRIEN

CLOSE-UPS

by SCREENCOMBER

Animal Crackers

THE tremendous improvement in movie acting is attributed by experts to the fact that most starring rôles these days are given to animals—sheep, horse or deer, although, admittedly, Maureen O'Hara, in "The Homestretch," goes through the whole gamut of emotion from A to Gee-gee.

Sonia Socklavaritch, the Bernhardt of the Bronx, in "The Doves of Susanah Sodden," does a variation of both "Lost Week-End" and "Woman Destroyed" by indulging in a bout of D.T.s amid the beauties of the Surrey countryside. Sonia sees a flock of tartan doves and starts to act like anything, while a cow stands by, placidly chewing the cud. The vapid, bovine look of the stolidly munching cow is, by comparison, a triumph of dramatic gesture. Sonia is the one with the hat on.

Farm Notes

SO great is the influx of animal pictures that there is already on foot a move to send the Agricultural Correspondents along to Press screenings, although the critics are rapidly adapting themselves to the new order by turning up in smocks, riding breeches or chewing straws. One even arrived last week chewing a bit of celluloid. "You chew celluloid while we chew straws," said a colleague. "Ar," was the reply. "Yon be a piece of Winkleheim's 'Passion is the Fashion,' un wurrn't thaat the last straw?"

Ealing is expecting a big turnout when some hundreds of critics, suffering from foot and mouth disease, are to be slaughtered and burned in front of the New Gallery in connection with the presentation of "The Loves of Joanna Godden."

Full Marks

ONE point on which film critics seem to be pretty unanimous, and that is that their readers cannot read. To overcome this difficulty they have invented an ingenious series of markings, which take the form of stars, dashes, numbers, temperatures, graphs, dots and spots. Most novel is Ross Shepherd of the *People*, owner of "Scarlet Runner," hated rival of Dillon Damen's beard, "Red Rover." Ross now indicates the value of the picture by putting the price alongside, 2s. 6d., 1s. 6d., and so forth, meaning, of course, what it's worth paying to see it. Bearing in mind the quality of many subjects we have seen recently, we can well imagine Shep's difficulty will be in getting the price reduced sufficiently, although in our youth, back in Scotland, there was a kinema where the price of admission to the children's matinée was an empty jam jar. Shep might bear this in mind.

THE "KINE.'s" EASY-TO-READ SUMMARY OF THE DRAFT OF NEW HOME OFFICE RULES

These Regulations Will Shape Kinema Designs and Operation After 1950

MANY sweeping changes in the building and equipment side of kinema operation are proposed in the 15,000-word draft of new Home Office Regulations made under the Cinematograph Act of 1909, and are scheduled to come into force during the 1950-53 period.

The draft, now in its final stage, has been submitted to various interested trade and technical bodies, including the C.E.A., which has appointed a committee to deal with the draft in detail with the aid of architectural and electrical sub-committees.

Although the proposals generally follow on the lines of the 1923 regulations, the latter have been widely extended and incorporate a large number of the recommendations contained in the Home Office Manual of Safety Regulations issued in 1934. These recommendations have never been made universally compulsory, although from time to time various licensing authorities have included some of the suggestions in their licences.

The regulations now under consideration will supersede those of 1923, which took the place of the previous regulations of 1913 and 1910. They are the outcome of pre-war talks—resumed in 1945—between the Home Office and Industry officials.

The KINE. is this week able to summarise the major points of the draft, which covers everything from new building regulations to a clause which makes it essential to have a glass panel in an organ console for an easy check on vermin.

All kinemas are to be classified in groups A, B and C, as in the Safety Manual.

The first group are houses built entirely of fire-resisting material.

Group C will include places which have exterior walls wholly or partly constructed of wood, irrespective of interior fire-proofing. Hazards which will also put the house into the C category include: Walls surfaced with boards externally or with asbestos cement; buildings raised above ground level on open supports and kinemas on piers and landing stages; those with "considerable" quantities of combustible wall linings, which includes soft-wood panelling, plywood, insulating fibre-board; and tents and similar structures.

All other kinemas are classified as B.

New buildings must be next to a public way where they can be reached easily by fire appliances; if they are to accommodate over 250 people they must open out on to a second public way or courts which are open to the air. They must have a total space of no less than one square foot per patron.

Exit Formulae

The calculation of number and size of all exits in all kinemas is to be by complicated formulæ, similar to that set out in the Safety Manual.

Rough KINE. checks on these formulæ indicate that many kinemas will have to make exit alterations.

The general exit regulations lay down that there must be two exits for all kinemas seating over 80 except class C, for which the figure is 50 patrons. Class C houses seating more than 45 in the circle must have two staircases leading to ground level.

No exit must be less than 42 in. in width.

Recommendations concerning seating and gangways are generally similar to those of the Safety Manual. No gangway must be less than 38 in. wide, 42 in. in new buildings. No seat must be more than 15 ft. from a gangway. The line of travel to reach an exit or stairway from any part of the kinema must not be more than 85 ft. for A kinemas, 60 ft. for class B, and 40 ft. for class C.

Exit corridors must be the same as the regulated width of the exit. There are detailed specifications of stairways. All external doors and gates must be locked in the fully open position during the time the public is in the building; but patent panic bolts to exit doors are, of course, still approved by the Government legislators.

Many new regulations are introduced in regard to corridors, stairways and doors.

Most of the constructional and electrical requirements in connection with the technical enclosures are entirely new.

Six full pages are devoted to projection and technical booth precautions and regulations governing electrical installations generally, which introduce many new requirements. For example, gramophone records must be stored in closed metal containers, and windows or skylights (to which the projection room may be connected by a trunk of equal width) must have an area not less than six and a half square inches per cubic foot of projection room space.

Projection Affected

There are other major regulations which affect projector manufacture and the actual situation of the projection room in any theatre.

The entrance to the box must be from the open air by a passage or stairway which does not connect with the parts of the building used by the general public. If this is impossible, an open air balcony can be provided, approached by an internal stairway which has a self-closing and fire-resisting door.

The projection room must be separated from the auditorium by fire-resisting material equivalent to nine inches of brickwork. If the projection room is of a temporary nature it must be of sheet iron of not less than 18 S.W.G. on metal frames, bolted together.

No rewind room may have a doorway leading to the auditorium, and there must be some way out other than through the projection room.

Projectors must have an automatic shutter which cuts off the gate from the source of light if the speed falls below 75 per cent. of normal. This shutter must prevent the ignition of stationary film, a requirement met if film fails to ignite within a period of five minutes.

Temperature Limit

Projectors must have the flicker shutter built between the source of light and the gate, and any changeover shutter must be between the source of light and the film gate. No gate must reach a temperature of more than 212 deg. Fahr.

There must be no more than 45 lb. of film in the projection room at any time and no more than an aggregate of 90 lb. net in the projection and rewind rooms. If there is more film on the premises it must be kept in a proper film store.

There is a regulation which makes it an offence if films are exhibited which have imperfect sprocket perforations.

There are seven thousand words of regulations concerning electrical installations in kinemas. Here are some of their major points:

Where high voltage transformers and switchgear are to be housed in kinemas, the room walls must be of incombustible material equivalent to 14 inches of brickwork.

Safety lighting rules are similar to those at present in force. But if the safety lighting fails the audience must leave at once; if the house lights fail and safety lighting is by electricity, they may remain in the kinema for one hour; and if the safety lighting is by means other than electricity, then the kinema must be cleared at once if there is a breakdown of the general lighting.

Thirteen points concern luminous discharge tubes.

Organs, Television

An entirely new set of regulations cover kinema organs and television apparatus. Keyboard controls must not exceed 30 volts, organs must have a glazed inspection panel for detecting vermin, and there are numerous regulations detailing wiring technique.

Television apparatus must be housed in an enclosure similar to the projection room. There must be certain safeguards to prevent operators receiving severe burns.

No television apparatus can be installed without the Secretary of State being given fourteen days' notice. He may then make special regulations.

The Home Office draft makes detailed arrangements for kinema staff organisation which involve many new requirements. During children's shows an attendant must be stationed in each gangway during the whole performance.

Attendants must wear a badge or uniform in all kinemas seating over 500.

Kinemas using two projectors must have in charge the whole time two operators over 21 years of age, who may only leave the projection box for short periods providing someone over 18 years of age is present. No

Continued on page 30

U.A. CONCERNED OVER "INADEQUATE" PLAYING TIME HERE

Sears for London—to Talk to Circuits

BRADWELL SEARS, who is in charge of the U foreign side of United Artists, is leaving New York on a special mission to London, after consultations with the United Artists board (cables the KINE.'s New York correspondent).

It is taken for granted in New York film circles that the purpose of his mission is to discuss what has been described as the inadequate playing time the company is getting on the major British circuits.

According to statements printed in New York at about the time of Arthur Rank's arrival there, United Artists, despite a 27 per cent. holding in Odeon, was finding itself unable to get sufficient playing dates in the Rank theatres, quite apart from Associated British, with whom it scarcely deals.

According to a recent issue of the KINE., the company was thought to have a backlog of about 24 pictures awaiting release in Britain and held up owing to the absence of a circuit booking.

TRANSPORT BILL—TRADE HOPES RAISED

An amendment to the Transport Bill carried in the House of Lords on Monday has raised a hope among exhibitors and film transport interests that this very specialised service may be retained in its present hands without Government control.

The amendment, carried by 73 to 21, would have the effect of extending from 40 to 80 miles the area in which a company operating a transport service may have the majority of its business without being taken over by the Government authority.

The amendments passed in the Upper House have still to come before the House of Commons on the Report stage.

DUBLIN'S £100,000 STUDIO PROJECT

Nearly £100,000 is to be expended on the erection of a film studio in Dublin. Equipment for studio, sound stages and laboratory has been ordered and much has been delivered.

Men behind the scheme are Pat Farrell, managing director of the Capitol and Allied Theatres and President of the Theatre and Cinema Association of Ireland; his fellow director, George Fleming, and Bob O'Flanagan, Eire industrialist.

United Nations Plans Fourteen Films

Plans for the production of a list of 14 films were discussed at the May meeting of the United Nations Film Board in New York. The Board has been established to coordinate the visual information activities of the member nations.

MAX GUMPEL

Pathe Denies U.S. Deal With Monogram

MAX GUMPEL, foreign manager of Pathé, returned to London from a U.S. trip this week and denied statements that Monogram is set to handle Pathé British product in the States.

Outlining the company's rapid expansion in world markets, Gumpel said that "Piccadilly Incident" was being handled in America by Metro, and that deals for "Temptation Harbour" and "While the Sun Shines" are still open.

Pathé—which is also distributing the Anglo-American product overseas—has deals for current films in most countries of the world.

Warner's, said Gumpel, will doubtless be handling major product from the A.B.P.C. studios for U.S. release as soon as the films are available.

He cited the French market as being the most difficult, especially for British pictures, Britain has an adverse balance of payments which is not the case with the U.S. But "Laughing Lady" and "Appointment with Crime" have Paris screenings.

Gumpel says that the Rank deal with the five big circuits in the States will benefit every British company. During his States trip he finalised deals in Canada and in South America.

Making this statement this week, Gumpel coupled with it an announcement that Pathé is launching a new overseas publicity campaign. This has begun with a deal through J. Walter Thompson for a large-scale coverage of the Canadian market.

Agfacolor Question in the House

J. W. Belcher, Parliamentary Secretary to the Board of Trade answering a question about Agfacolor patents in the House on Tuesday, said: "Various necessary ingredients for the process are not yet produced in this country in commercial quantities; but, given time and assured demand, the situation can no doubt be remedied.

"I understand that certain British firms of standing are engaged on experimental work with a view to subsequent commercial production."

Union Will Not Accept Newsreel Boycott of Training Plan

APPRENTICESHIP COUNCIL APPOINTS ITS COMMITTEES AND CRITICISES REELS

A.C.T. does not accept the Newsreel Association's decision to step out of the all-Industry apprenticeship scheme as final. George Elvin, general secretary, told the KINE. this week that the fact that the reels were the only people not to co-operate was to be regretted, and that the union's general council has decided to press for some better system of training within the newsreel sphere than exists at present.

The Newsreel Association denies the allegation that recruits are being given insufficient training.

The first meeting of the British Film Production Joint Apprenticeship and Training Council was held over the week-end. Members present at that meeting disapproved of the newsreel attitude and instructed the newly elected president, Sir Henry French, to make a further plea with them for their co-operation.

The five employer members of the Council have agreed to provide money for the Council's initial expenditure.

The newsreel dispute will take a new turn this week, when Sir Henry asks them to reconsider their attitude. Briefly, the Association will put this case:—

The staffs are very well paid and there have been no cases of exploitation. Beginners are allowed to waste hundreds of feet of film at their firm's expense. Every company is prepared to assist financially with any training a new recruit may need to take up.

The Association will argue that the news editor is the right man to select a recruit; that the new training system is too academic.

E. L. Maddox, secretary, told the KINE.: "We acknowledge the terms of the scheme by and large But our numbers are too small to need a general register."

There are seven members of the new scheme, representing the whole of the production Industry, apart from the newsreels. These are the Associations and their representatives:—

A.C.T.: G. H. Elvin, B. H. Hipkins, Kay Mander, and L. F. Pryor.

Association of Specialised Film Producers: D. Hand, F. A. Hoare, L. G. Parker, and E. P. L. Pelly.

B.F.P.A.: L. Baker, V. N. Dean, L. V. Kleeman, and T. White.

Electrical Trades Union: A. C. Batchelor, F. L. Haxell, W. C. Stevens, and C. A. Thursby.

Federation of Documentary Film Units: D. Alexander, J. Carr, J. Halas, and S. Road.

Film Laboratory Association: W. A. Fielder, W. M. Harcourt, L. W. Oliver, and S. Wake.

N.A.T.K.E.: T. O'Brien, A. R. Mingaye, E. D. Mitchell, and W. Scott.

For the time being the Council will operate through the B.F.P.A. staff.

It has started its business by electing four working committees, each set with a particular task. These cover the search for official space and the preparation of a suitable training syllabus.

The next meeting of the Council will be on Wednesday, October 22.

Gallup Completes Survey of British Audiences

Dr. George Gallup, the publicist, returning to the United States from a visit to Great Britain, told reporters that his organisation—Audience Research—had completed a study of English film audiences.

They are now being checked into sex, income and urban and non-urban groups. The survey, which includes investigation into admission prices and audience reaction to them, is likely to be completed next month.

Sidney Clift, ex-C.E.A. president and Midland circuit owner, who received a Knighthood in the Birthday Honours seen with Mrs. Clift and daughters Denise and Mrs. Joyce Parsons at the Royal Garden Party

Obituary

M. BALCON LOSES ELDEST BROTHER

Pioneer Smethwick Showman Passes

FOR the second time during the past six months Michael Balcon, production head of Ealing Studios, has suffered the death of a brother. P. C. Balcon, eldest of the three brothers, was buried last week in Birmingham. He died suddenly after being in poor health for some years.

Like the late Lt.-Col. Chandos Balcon, who died in January, Phineas Balcon had served his country in both world wars.

Although since his demobilisation he had been engaged on Government work in Newcastle, he had been for a number of years with the old W. and F. company, and for a time worked with Film Rights.

P. C. Balcon leaves a widow and two children—a son at present in the Army and a married daughter. He was a brother of Michael Balcon, was 59 years of age, and served in both the Great Wars, rejoining the R.A.F. in 1939 and quickly gaining a commission. Among old Trade friends attending his funeral at Witton Cemetery, Birmingham, were the brothers Claude Solomon (Pathé), and Rudolph Solomon (A.B.F.D.).

S. Goodman Dies in Car

Sydney Goodman, until the end of last year owner-manager of the Empire, Sandwich, Kent, collapsed and died while driving a car in France. By her presence of mind, Mrs. Goodman, who was with him when he collapsed, prevented the car from diving over a precipice.

An Appreciation

In an appreciation of the late Sydney Goodman, Abe Freedman, of Minehead, refers to him as one of nature's gentlemen. "There are innumerable cases of his kindliness and hospitality," he says, "but I personally will always be grateful to him for the disinterested care and attention he gave me when, practically a cripple, I was ordered by my doctor to Nice.

"It was fitting that Sydney should have died at the wheel of his car. He was a keen motorist and the proudest moment of his life was when his Hudson Commodore Eight waltzed away with first prize at the Monte Carlo rally.

"I am sure his many friends will join me in extending sympathy to Marjorie Goodman in her tragic bereavement."

Harry Kennedy

Harry Kennedy (78), chairman of Kennedy's Theatres, Smethwick, in association with his brother, the late Benjamin Kennedy, were among the kinema pioneers in the Birmingham area, their first two houses being the King's Hall and the Queen's Hall. The family has long been prominently identified with the theatrical and variety business in the Midlands, which includes the Hippodrome, Dudley.

The numerous friends of manager William Sykes, of the Majestic, Cradley Heath, heard with deep regret on Friday last of the death of his father.

Ann Stephens, James Mason and Pamela Kellino in a scene from the Sydney Box production, THE UPTURNED GLASS, which G.F.D. is presenting at the Gaumont, Haymarket, and the Marble Arch Pavilion on Sunday, June 22

B.F.I. Prepares for Probe By Government

DECIDES TO EXPAND TO COLONIES

WHEN the governors of the British Film Institute meet next Tuesday they will have before them a draft memorandum to the Government detailing the new Institute policy in the light of the recent Government decision to hold an inquiry into the functions of the B.F.I.

This memorandum, the KINE. understands, will outline a plan for expanding the influence of the Institute to the colonies. It will put the B.F.I. case for more money and facilities to carry on its major job of film preservation and collating a full information service.

Meanwhile, the Institute is contacting Technicolor to make some arrangement for the preservation of colour prints. At present it is impossible for the Institute to renew existing copies when the base begins to deteriorate.

The whole subject of preservation is under review by the technical committee. Experiments are now being made to find out how best to store the hundreds of films which are being handed over to the Institute for care.

As this work goes ahead, the B.F.I. is planning to expand into new premises, together with the C.E.A., at Fordham House, Shaftesbury Avenue. The Institute will have double its present space in Great Russell Street. It is to take over the basement, floor one and part of the second and fourth storeys. A review theatre is to be built in the basement.

F.A.A. Cancelled its Appointment

THE signing of the Film Artists' Association agreement with the B.F.P.A. has been held up. The producers were to meet F.A.A. representatives last week, but because of "difficulty with the internal set-up of the union's executive committee," the meeting was cancelled.

No new date has been fixed.

The producers, however, have not had a fruitless week. Discussions continued over the week-end towards finalising agreements with N.A.T.K.E. and E.T.U. The two unions thrashed out a number of problems concerning the 44-hour week, in which they were joined by A.C.T. representatives.

Later the two unions argued on points arising out of regrading and pay schedules. No operation date has been fixed for the agreements.

G. G. Smart's Funeral

All sections of the Trade were represented at the funeral on Friday, June 13, of George Greenwood Smart, who for 25 years was the general manager of Heeley and Amalgamated Cinemas, Sheffield. He had been in indifferent health for a long time.

E. C. Clayton, managing director, and J. Mason, director, represented the firm.

"Shop at Sly Corner" for U.S.

Deal has been completed in America by Sidney Myers, assistant managing director of British Lion, for the release by Republic in U.S. of "The Shop at Sly Corner."

Ald. G. H. Barber Leaves £15,829

Alderman George H. Barber, of Tunstall, Stoke-on-Trent, kinema proprietor, Labour Lord Mayor of Stoke-on-Trent, 1929-1930, and a Freeman of the City, who died on October 21 last, aged 86 years, left £15,829 12s. 5d. gross, with net personalty £8,776 6s. 11d.

DOCUMENTARY MEN MEET IN BRUSSELS

To Form World Union

DOCUMENTARY film makers presenting all leading producing countries in Europe met at the opening of the Brussels Film Festival last week.

Following an exchange of views and information, the meeting formed the World Union of Documentary, and decided to hold the first congress of the organisation in Prague in 1948.

A preparatory commission has been set up, on which Paul Rotha is the United Kingdom representative, with Jean Painleve representing France. It will meet at Cannes on September 15 This is the first time in kinema history that such an international body of film makers has been established.

The Brussels meeting was attended by Edgar Anstey, Film Centre; Theodore Balk, Jugoslavia; Ralph Bond, Jean Gremillon, France; John Grierson, Jan Ivens, Holland; Georges Lhanec, Czechoslovakia; Jean Painleve, France; Paul Rotha, Henri Starck, Belgium; Georges Topplitz, Poland, and Basil Wright.

Universal-Rank Talent Deal

Robert Siodmak, a top-ranking Hollywood director, is coming to London to direct "Precious Bane" for Paul Soskin, who is making the film for Two Cities and the Rank organisation.

This is the first result of an agreement between Universal International and Arthur Rank for a long-term exchange of talent.

Manchester S.C.M. Elects Officers

F. S. James, relief manager Gaumont, Manchester, has been elected chairman of the Manchester and Salford branch Society of Cinema Managers'. Other officers appointed were: J. Sidi (Regal, Levenshulme), vice-chairman; G. Burgess (Alhambra, Openshaw), treasurer; H. W. Young (Victoria, Broughton), secretary-convenor; T. Colgan (Pavilion, Newton Heath), delegate to the National Council. The committee comprises Messrs. E. Flint, E. Sullivan, Clark, Stanley, Sladen, Hill, Turner, and Miss Harris.

Kinemas £845 Gift to Charity

Birmingham's first post-war midnight matinée for charity realised £1,008 12s. Arranged by General Manager "Leslie" Holderness, this performance of "Nicholas Nickleby" was held at the Odeon, New Street, on May 9 in aid of the Lord Mayor of Birmingham's Fund for Aged People, and the Birmingham and Midland Trade Benevolent Fund. Last week "Leslie" visited the Lord Mayor's parlour and handed to Ald. A. F Bradbeer a cheque for £845 9s. for that fund.

screen dramatization of Francis Brett Young's famous novel of Mediterranean passion and terror when two English spinsters inherit . . . .

BRITISH LION

presents

A MAN

ABOUT THE HOUSE

MARGARET JOHNSTON

DULCIE GRAY

GUY MIDDLETON

FELIX AYLMER

LILIAN BRAITHWAITE

and introducing

KIERON MOORE

directed by

LESLIE ARLISS

produced by

EDWARD BLACK

(by courtesy of M.G.M. British Studios)

A MAN ABOUT THE HOUSE

AGAINST HIGHER TRANSPORT CHARGES

"Don't Pay" is North Western C.E.A. Advice

REFERENCE to the proposed increases in film transport rates was made at the meeting of the North Western branch at Liverpool last week, when it was stated that if the increases were added to the accounts they should be deducted. Attendance at the meeting was below average and there was not much general discussion. W. J. Speakman presided.

The CHAIRMAN said an official of F.T.S. had promised to get into touch with the general secretary of the C.E.A. to iron out the question of procedure.

It was decided to send Sidney Clift a letter of congratulation on his knighthood.

G. C. Commentary

THE CHAIRMAN gave a résumé of the G.C. and committee meetings held at Eastbourne, and reminded members that the carbon restrictions come to an end on June 30.

Concerning the apprenticeship scheme, he said it was not proposed to make this compulsory to exhibitors or to preclude exhibitors from engaging probationers. He thought the new scheme would go through.

He had been appointed to the committee which had been set up to consider the draft of the new Home Office safety regulations.

LIEW. EDWARDS said he noticed that the L.F. and P. Committee was giving attention to the formulation of amending legislation to abolish the charity tax for Sunday performances, and it appeared that N.A.T.K.E. would give its support. He hoped the Committee would press strongly for the abolition of this tax.

Job Well Done

ON the subject of Sunday opening the CHAIRMAN said the L.F. and P. Committee circulated a complete list of the polls to date, and he had been asked to convey their congratulations to Liverpool exhibitors on their victory.

Incidentally, he had received a letter from J. F. WOOD (Liverpool) and his co-directors, expressing thanks to all exhibitors for making the Sunday opening campaign such a success.

The majority in favour of Sunday opening at Wallasey was actually a surprise. The CHAIRMAN added:

"It was felt that the one weak link in this area would be Wallasey. I would like to congratulate Mr. Rutherford and his men on the work they did."

R. P. RUTHERFORD recalled that in the Sunday opening poll held in Wallasey before the war, there was a large vote against it. That position had been reversed

Membership Changes

NEW member, Tatler News Theatre, Liverpool, proprietors Capital and Provincial News Theatres (nominee, A. E. O'Keefe, manager). Changes of Nominees: Park, Blaenau Festiniog, from I. Glynn Jones to C. R. Large (secretary); Forum, Blaenau Festiniog, from Mrs. M. Bohl (manageress) to I. Glynn Jones (manager).

Bars Dispute

IT was reported that the Inequitable Bars Committee held a meeting on June 5 to consider a dispute in North Wales, and had submitted certain recommendations to headquarters.

The invitation of the Chairman to hold the next branch meeting (on July 18) at his home at Maghull was accepted.

John Mills and Martha Scott as they appear in the RKO-Rank British production, SO WELL REMEMBERED, adapted from James Hilton's novel of the life of a newspaper editor and town councillor in a Northern town. It will be Trade shown shortly

"NOT IN THE BEST INTERESTS OF S.C.M."

Hull Branch's Retort to Butchart's Remarks

REMARKS made by Sam Butchart to the Newcastle branch of the Society of Cinema Managers were criticised at the last meeting of the Hull branch.

A report communicated to the KINE. by E. C. Jordan, secretary, states:—

"With both sides honouring the agreement and, in most cases, the 48 hours, this branch considers Mr. Butchart's remarks to the Newcastle branch regarding managers' hours as being unnecessarily provoking and not in the best interests of the objects of the Society.

"As an intelligent body of men we do not need to be reminded through the Press wherein our duty lies when the necessity arises.

"The term 'professional status' was also criticised. The branch, as a whole, does not desire to be labelled with the tag of profession or any superficial or meaningless phrases which would make our organisation the object of ridicule and derision.

"The branch considers that this sort of snobbery is out of date with the age in which we live and would only serve to attract the type of individual that seeks personal aggrandisement instead of the hard-thinking and hard-working men required in this virile Industry."

Giannini Retires

A. P. Giannini, of the Bank of America, who for many years has been the leading film production financier in the United States, has retired at the age of 77.

He has from time to time had interests in British production.

In Your Own Words—Letters to the Editor

JARRATT IS "ALL AT SEA"

"An Inconsistent Navigator" on the Course We Should Steer in Bookings

WHAT'S happened to little old Commander Sir Arthur Jarratt since he dropped anchor from the good ship Exhibition and went into the Quartermaster's store of Production?

He must have dropped his old date book with his anchor. When he sailed with us he was no innovator. He sailed a straight course of six days and three in both the commands he held.

Still, its nearly a free country and the Commander can do what he likes with his own films, if he can find one among them that will stand up to his theories. We are not entitled to tell him he should not write to the Press. Everyone does it some time or other, from Mother of Five to Pro Bono Publico. But what we are entitled to tell him is, that he should have shown a little more consideration for his ex-shipmates.

J. X. PRENDERGAST.
The Rialto,
York.

Extended Runs—Only in Certain Areas

I AM entirely in agreement with Sir Arthur Jarratt's campaign for extended runs of British and American films, but only in certain situations where the population permits.

During the period I was booking and showing films at the Rialto, Coventry Street, W.1, the policy I adopted for an indefinite run of any good film, British or American, was a huge success.

The following facts are proof of the policy adopted, and in these days of shortage of good products, can easily be given a trial run:—

"In Which We Serve," 8 weeks run; "Desert Victory," 12; "We Dive at Dawn," 4; "Colonel Blimp," 11; "Coney Island," 5; "Let's Face It," 8; "San Demetrio, London," 4; "They Got Me Covered," 4; "The Way Ahead," 4; "This Happy Breed," 4; "Lady in the Dark," 5; "Going My Way," 7; "Up in Arms," 10; "I Live in Grosvenor Square," 6; "Princess and the Pirate," 6; "Road to Utopia," 11; "Captive Heart," 6; Night in Casablanca," 9.

It was amazing how often I heard such remarks as the following at the box-office, especially from provincial patrons:—

"I missed the film at my local and had to come to Town to see it."

"My home town kinema was so packed it was impossible to get in."

"I gave up trying to see this film at my regular kinema as they were packed to capacity every time I tried to get in."

C. J. SPAIN,
Supervisor.
20th Century Cinemas, Ltd.,
52, Shaftesbury Avenue, W.1.

Charles Chaplin and Mary Cornell in MONSIEUR VERDOUX, the comedy of murders, shortly to be presented by United Artists

"The Suckers of Show Business"

SO the Launderers are again being officially permitted by the Board of Trade to increase their prices. The latest increase represents an aggregate of seventy-seven per cent. on pre-war prices, and is granted by the Board of Trade to cover the increased cost of soap, coal, etc.

Well, the kinemas use soap, coal and all those other commodities that have so sharply risen in cost, but the exhibitors have not received permission to increase their prices by seventy-seven per cent. or anything like it.

The Institute of British Launderers has certainly done a good job of work for its members, and is obviously a very much more effective trade association than that purporting to look after the interests of exhibitors.

We've had the "Turners of Prospect Road," "The Courtneys of Curzon Street" and the "Crowthers of Bankdam," but what are these compared to the C.E.A. production of the four thousand seven hundred exhibitors as "The Suckers of Show Business"

HECTOR A. McCULLIE.
Scala,
Croydon.

Bristol Managers Meeting

Bristol Society of Cinema Managers will hold their monthly meeting at the Commercial Rooms, Corn Street, Bristol, on Tuesday, June 24, at 11.15 a.m.

S. American Lion

Eagle-Lion is opening 13 branch offices in Latin America, cables the KINE.'s New York correspondent.

EASTBOURNE MEMORIES

More "Kine." C.E.A. Conference Pictures

Raymond Stross, Mrs. Dickie Pearl and Carolyn Pearl, aged 5

Sir Arthur and Lady Jarratt and Hugh Quennell

Exhibitors standing by for the official photographer

Mr. and Mrs. C. H. Whincup, of Leeds, with their son

A group of West Country exhibitors, including Arthur Watts, Bill Berriman, Dickie Dooner and Abe Freedman

Arguing the toss : Leslie Hill and Peter Myott

A corner of Sussex. F. C. Maplesden, chairman of the Sussex branch, with Marie Richards, daughter of Randolph Richards. In the background is Alf Smith and party

Mr. and Mrs. Teddy Carr and John Woolf, joint managing directors of G.F.D., who gave a big party, after showing DEAR MURDERER

C.E.A. BREEZES AT EASTBOURNE: SPECIAL GENERAL COUNCIL REPORT

Anti-U.S. Film Propaganda Condemned—Exhibitors "Deplore Being Kicked Around Political Cockpit"

"NO REPLY" DECISION TO JARRATT: RESOLUTION AGAINST FILM STARRING CRIMINAL

THE General Council of the Cinematograph Exhibitors' Association met on holiday at Eastbourne last week, with delegates looking suntanned and with the chairman, B. T. Davis, in avuncular mood. The meeting as a result was bright and breezy like the weather, with wit sharpened by the sea air and with Harry Mears keeping up a running fire of wisecracks.

The Mayor of Eastbourne, Alderman E. C. Martin, opened the General Council meeting and admitted right away that after attending the G.F.D. party on the previous night, he realised that he was in the wrong business.

Alderman Martin paid particular tribute to Coun. Randolph E. Richards, who, he said, as chairman of Eastbourne's Entertainment Committee, had the same respect from the Borough Council that he obviously has from the C.E.A.

THE PRESIDENT, B. T. Davis, referred to the Eastbourne conference of ten years ago and thanked local officials for their 1947 hospitality.

The morning's business then lapped along at a snappy pace and only three subjects started sparks flying.

They were the anti-American propaganda which the C.E.A. considers to be all too obvious and which is linked up with the film versus food controversy, Sir Arthur Jarratt's recent letter to the *Telegraph*, which is linked up with the same thing, and the question of the production of a film starring Thurston.

Members dealt with the food-film controversy first.

To begin with, they read a report on the subject from the Legal, Finance and Parliamentary Committee which — condensed — said this:

Increase the Demand

"It should be realised that about 80 per cent. of playing time is filled by American films. Production last year of British films numbered 44, and until there is a considerable expansion of studios the existing studios cannot produce more than a few extra. Therefore it is useless to look to an increase in British films to solve the dollar situation. If anything drastic is done to curtail the availability of American films in this market, it will close the majority of kinemas and thereby bring the whole of the British production side to the ground.

"Unless the cut is so drastic that it closes the majority of kinemas, the only effect of prohibiting a part of the import is to increase the demand, and thereby the price to be paid, for the quantity that is allowed to enter. If, say, there were a 25 per cent. prohibition of American films, as they are not rented at fixed prices, the remaining 75 per cent. would probably earn as much as was originally earned by 100 per cent. The public would find itself seeing many more reissues in place of new and attractive films.

"We deplore being kicked around the political cockpit, and are not at all enamoured of some of the British film propaganda. We heartily support British films, but we are growing very weary of praise for British films always being accompanied by venomous criticism of American films. . . . We find that comparable British and American films take a similar amount of money.

"As to reducing the dollars leaving this country, to the U.S.A. by way of film rentals, it will be noted that none of the methods suggested provide a remedy. We believe that the whole matter is the subject of discussion at the highest levels between Washington and our Government, and more than the film Trade is involved."

These Delegates said this:

"God help us if we didn't have American films." . . . . S. K. Lewis.
"As far as I know R.E.P. has never even met." . . . . Cecil Bernstein

S. K. LEWIS described the "food or films" argument as "malicious propaganda." He went on "I agree with certain aspects of this paragraph. I do not stand here as champion of U.S. films, but I do say God help us if we didn't have U.S. films."

He argued that a direct result of cuts in Hollywood products would mean a flood of reissues. In the long run the public would suffer.

Wrong Impression

MAURICE PRINCE said it was regrettable that some propaganda gave the public the impression that every British film is a good one and that every U.S. picture is a bad film.

THOMAS FRANCE: The whole trouble is that there are too many public relations officers being appointed to trade organisations. We should tackle the sponsors of these advertisements and show them how unwise was the trend of the current propaganda.

COUN. MEARS: The whole National Press is against you—Films versus Food was a lie and you know it. Why not go directly to your patrons through your screens.

CECIL BERNSTEIN: Why not let us call a meeting of the R.E.P. committee to discuss the whole subject. As far as I know it has never even met.

B. W. ELTON: This is a subject in which all sections of the trade are involved and the R.E.P. committee should certainly meet.

J. F. DAVIES asked that the whole wording of the paragraph should be most carefully considered.

E. J. HINGE said that no publication should be held up until the R.E.P. Committee could meet. It is essential that the main points they wanted to get over should be made public right away—that the fewer films imported the higher the price.

It was agreed to accept the Committee's views of the C.E.A. policy, with some slight modification to the wording of the original remarks.

Sir Arthur Jarratt's recent letter to the *Daily Telegraph* was then discussed.

CHARLES METCALFE urged that no action should be taken. It would be giving the letter undue importance for the C.E.A. to take it up officially, and, anyway, Sir Arthur was entitled to express his personal opinion.

Exhibitors Accused

HARRY MEARS said that the Jarratt letter explicitly accused exhibitors of not giving British films a fair break.

It also advocated extended time for British films, which meant that they would be drained by the time they got to the independents.

"I don't see why the Trade should change its policy every time these men change their jobs," Mears said. "I don't ask for a protest. It wouldn't do any good; but I want us to keep wide awake. We must watch what is going on. It is all linked up with the slogan 'British films at all costs—Americans out.'

"Of course we want British films, good British films. But they mustn't be given an extended run to the detriment of all other houses in the neighbourhood. Watch your step."

Later, MEARS said that Mr. Fuller should be instructed to reply to Sir Arthur. Exhibitors were annoyed that Sir Arthur should have put his views to the film public. It was a lie to say the exhibitors were not doing their best for British films.

On Extended Runs

Mr. FULLER said that Sir Arthur wanted two things—he wanted extended runs, but he was not attempting to make the lot of the independent any harder. Sir Arthur's worry was concerned with the circuits. Sir Arthur has changed his job and is up against the very booking system he himself did so much to build up.

There isn't an independent in the country who need worry about this letter, said Mr. Fuller.

BERT ELTON said Fuller had ignored Sir Arthur's reference to his remarks about exhibitors. He asked that the Council should reply.

Speaking for a second time, Mr. FULLER repeated that no action should be taken. Sir Arthur was perfectly entitled to his opinion. The feeling of the meeting warmed up; several members tried to speak at once.

ABE FREEDMAN said that this would affect independent exhibitors far more than the circuits, and Mr. Fuller was wrong on this point.

CECIL MATHES said that Sir Arthur had put the propaganda out at a crucial time. The real damage was in regard to forthcoming quota legislation.

TOMMY FRANCE said the Jarratt letter was solely a form of propaganda by the B.F.P.A.

President DAVIS said his view was wholly against a public reply to the letter. This letter, he said, was a Trade matter. What are we trying to get if we reply to Sir Arthur? We shall have ample opportunity to reply to him personally in the next few months. Let us pick our opportunity. I can't see that instructing Mr. Fuller to take up the matter now would gain us anything, the president concluded.

DICKIE RICHARDS supported the president's view, after which the motion, proposed by Coun. MEARS and seconded by Coun. GENT, was put and lost.

The Thurston Film

The Council then went on approving recommendations of its various committees, but the temperature rose sharply when the Thurston film was discussed.

There was a lengthy debate, in which general secretary W. R. Fuller played a leading part. His view was that the matter was not one of overwhelming importance and that the Association would be wrong to take any decision against the film without first seeing it.

In short, he suggested that everyone should wait until the officers had seen the picture, when the whole thing could be reviewed. It was no good to go in for censorship of this sort when you did not even know what you were censoring.

His views were opposed by the body of the meeting, and several speakers tried to put their points of view.

T. FRANCE thought that it would be a bad precedent to accept the film. There had been crime films, but, after all, they were played by actors and not by a man who had been in jail.

C. P. METCALFE said that they

60 per cent. of U.S. Market Now Open to The Rank Organisation

"CIRCUIT SCREENING OF BETWEEN 12 AND 15 FILMS WITHIN NEXT TWELVE MONTHS"—*JOHN DAVIS*

ON his return from the United States, where his chief remains, John Davis, managing director of the J. Arthur Rank Organisation, stated at a Smith Street Press conference the news that an arrangement had been made with the five major circuits of America that they would play British films on terms and conditions precisely similar to those governing the screening of Hollywood product.

This meant, he said, something like 60 per cent. of the entire American market was now open to J. Arthur Rank pictures. The number of kinemas involved was in the neighbourhood of 3,000. There was no restriction on the number of films which would be shown over the circuits, and it was expected that they would be given between 12 and 15 pictures during the next 12 months.

Already "Great Expectations," "Odd Man Out" and "Stairway to Heaven" ("A Matter of Life and Death") had been booked, and further films would be selected in association with Universal International.

Arthur Rank had described this arrangement in a telegram to Davis as "Progress beyond my hopes."

Dollar Earnings

Davis also stated that his organisation had brought more money out of the United States during the last six months than ever before. Although he could not at this stage forecast the dollar earnings which would result from the five-circuit arrangement, there would obviously be a very considerable improvement.

The organisation was not acquiring any theatres in the States. It was a fact that Universal would build 50 kinemas if the situation indicated a need for them, but there would be no British money involved in the project.

Davis paid tribute to Eric Johnston, Nate Blumberg and Spyros Skouras for the good work which they had done in the negotiation which made the release deal possible. He emphasised that all talks were in the most cordial strain. There was no waving the big stick by either side.

About the world activity of the organisation, Davis produced some interesting information indicating steadily growing business. For the rest of the world he stated that returns were between two and three times better than last year.

East Indies Market

A small agency had been set up a few months ago in the Dutch East Indies, and already it had sent home £5,000—a small sum, perhaps, but indicative of the far-reaching nature of the organisation.

Eight months' trading in South America had already produced 1¼ million dollars, a sum which would certainly filter through to this country.

In Canada progress was steady, and would improve when the building programme was completed. At present, 16 theatres had been built, and 12 were about to be constructed.

The organisation would undoubtedly produce at least two films a year in Australia, but the studio building programme had been deferred owing to general difficulties of labour and materials. He and J. Arthur Rank were going to Australia together, probably during next spring, to study the situation there and to implement plans already discussed.

Television Talks

Of television, John Davis said that he and Mr. Rank had held discussions with Roulands, of Chicago, with whom they had an agreement for the interchange of patents and development information. He put it that the Americans were certainly no farther ahead than we were, and on the subject of large-screen television he stated that it was possible that, during the next 12 months, the organisation would equip one or two experimental theatres in London. These, at first, would probably not be open to the public.

Chelmsford Project Rejected

Chelmsford Corporation has turned down an inquiry from Provincial Cinematograph Theatres, Ltd., for the erection of a kinema on the site of Skansen House, Baddow Road.

H. SIMPSON

A.S.F.P. FINALISES NEW UNION DEAL

Five Sections in Operation

A NEW agreement with N.A.T.K.E. is expected to be finalised by the Association of Specialised Film Producers shortly after the return of its general secretary, L. G. Parker, from Brussels this week-end. Parker left for the film festival on Sunday and planned to represent the Association there for a week.

At home, the domestic affairs of A.S.F.P. are making steady progress. There are now five sections operating under one executive body—35-mm. production, 16-mm. production, diagram film strips, studio equipment and allied facilities, and advertising.

There has been no meeting to date by the equipment section; but the advertising group is making headway on its code of standards, the principal of which was agreed some months ago when leading screen advertising agents were reorganised within A.S.F.P.

E.T. and Discomfort Stop 16-mm.

SIMPSON GIVES C.E.A. HIS EXPERIENCES

THE Simpson 16-mm. circuit has closed down. And at last week's General Council meeting C.E.A. men thanked Coun. Simpson for his five-point analysis of why "we cannot see any future in our area for ourselves."

The units have had a 52-week try-out in the Lake District. They have packed up partly because of lack of enthusiasm by potential audiences, partly because of entertainment tax.

These are the reasons given by Simpson:

The lack of comfort—hard floors and seats.

Difficulty of controlling halls which prefer to run local dances or badminton.

The high rate of E.T., particularly on the 1s. 9d. seat.

There was only one 1,000-population situation, at which an A.K.C. unit visited a nearby Polish camp.

Young people prefer to visit the big towns—invariably the kinemas run by Simpson.

The general conclusion is that the immediate 16-mm. commercial future lies with the one-man business, and in the specialised field.

Exhibitors Offer Extra Space to B.F.I.

The Legal, Finance and Parliamentary committee of the C.E.A. has recommended that the whole of the available space in its new offices be sublet to the British Film Institute. The B.F.I. has been anxious to expand its present very restricted office space for several months.

B.K.S. Gets More

The C.E.A. decided to increase its contribution to the British Kinematograph Society by £100 on the recommendation of the Legal, Finance and General Purposes committee, submitted at last week's General Council.

£3 A SHOW S.O. CHARITY LEVY AT RHYL

The charity levy on Sunday opening in respect of the Plaza, Regal and Odeon, Rhyl amounted during the year to a total of £501, the levy being £3 per kinema per formance. This was reported at the Rhyl Council annual licensing meeting when for the first time for a number of years nothing of a controversial character arose and all licences were renewed.

Stoke-on-Trent Change Over

Coun. D. Wilde, of the Regent Talke, Stoke-on-Trent, has taken over the New Cinema, Congleton, Cheshire. This theatre has seating accommodation for about 600 persons.

C.E.A. EASTBOURNE BREEZES—*continued*

Next General Council to be Held at Birmingham

should not permit their sympathies to run away with them. They should abide by what he thought was a good rule and not make capital out of notorious persons. There should be no compromise and they should advise their members not to book it.

Mr. FULLER argued that at least they should see the film and know what they were talking about, that it be left to the officers.

T. FRANCE pointed out that they banned a bigger film, "Phantom of the Opera," for a much less important reason.

C. P. METCALFE pointed out there was the old restriction, and on a point of order the discussion need not go on.

Mr. FULLER said the restriction was an old one and cited examples. In 1932 there was the case of the Rector of Stiffkey; then there was that of Mrs. Hayley Morris in 1927 when it was agreed, on the proposition of W. N. Blake, that it was not in the interest of the Trade that a person who had been criminally convicted should appear on the screen.

CECIL BERNSTEIN: Are we debating a principle or a film?

The PRESIDENT thought that the restriction referred to seemed to have been carried out in every specific case. It would be wiser perhaps to pass a resolution reaffirming the principle.

Mr. METCALFE moved that the Council should reaffirm the principle of the restriction that no notorious character or person criminally convicted in the court should be featured in a film.

T. FLIGELSTONE seconded, and the resolution was carried.

That virtually concluded the business, and even the irrepressible Harry Mears, who had brought the house down earlier on with some well-timed interjections, had his eye on the clock.

It was decided that the next meeting would be held in London on July 16. It was also agreed that there would be a General Council in Birmingham to celebrate B. T. Davis's year of office as national president, and it was revealed that Dennis Walls and E. J. Hinge would attend the Brussels film festival as official representatives of the Association.

STUDIO NEWS AND VIEWS

Gainsborough Starts Three More: Smooth Progress by Dryhurst: The Archers' Ballet Story: Lincoln's Inn as Two Cities' Location

A DRAMA of Nazi gold buried in an Alpine cache—Gainsborough's new production, "Snowbound," went on to the floor at Shepherd's Bush on June 16. With Sydney Box as executive producer, "Snowbound" is produced by Aubrey Baring. David MacDonald is directing.

A Continental stage and screen star, amber-eyed Mlle. Mila Parely, makes her first visit to Britain to star in "Snowbound," as Carla, a beautiful Italian girl. Robert Newton, Dennis Price, Stanley Holloway, Herbert Lom, Guy Rolfe and Marcel Dailo—brought over from Hollywood to play a Sicilian gangster—head an impressive cast.

This film is one of three which Sydney Box is currently launching as the next stage of his stepped-up programme, the slogan for which is "12 features a year." Box made this promise when he took over at Gainsborough, and as things are going it looks as though he'll fulfil it, and possibly with time to spare.

The other two newly started pictures are "Miranda," which Betty Box is producing at Islington, details of which I give lower down in this feature, and "Street Paved With Water," a story of canal life, which was christened by an informal Press party on the canal side at Hayes, where the unit is now shooting prior to a couple of months' water tour up to the Midlands.

It was pleasant to sit on the canal bank, sipping suitable liquors, and to meet the unit after it had coped desperately with aircraft noises, yelping dogs, shouting children and train interference to get an intimate shot in the can. This is a very young unit, with Edward Rigby, that delightful and very able veteran, the only member over 30.

Co-directors are Tony Skene and Joe Mendoza, lads with Royal Naval Film Unit experience, who planned to make this film as an independent venture last year, but were defeated by the weather. This year they persuaded Box that they had a good idea, the weather appears to be going to behave itself, and they are making the picture under the Gainsborough banner.

Two more or less new girls have chances in the picture. Jane Hylton, who plays the bargee's daughter, is only 19, but, it seemed to me, a very competent young actress. Her bad sister is played by the even more youthful Diana Dors, who although only 17, has most of what it takes, very considerable physical attractions and immense enthusiasm. With them are the ex-Company of Youth lads, Maxwell Reed and Andrew Crawford, both extremely promising actors, who will be very popular. The technical unit is well in the same age group.

I liked the enthusiasm and modesty of these young people, who are tackling a story about the common people of Britain against one of the most British of all possible backgrounds. I wish them all the luck, and may they escape the aircraft as soon as possible!

FILMING ON SKIS

The tenth in Sydney Box's one-a-month programme of twelve feature films a year, "Snowbound" is a screen adaptation of a novel, "The Lonely Skier," written by a young Scots novelist, Hammond Innes. Formerly co-editor of the Army newspaper "Union Jack," when serving in Italy towards the end of the war, Hammond Innes thought of the story idea when he was enjoying an Army ski-ing course at Cortina in North Italy.

Demobilised in England, he wrote the book in three weeks last September. Aubrey Baring, 35-year-old producer, pre-war producer-director for British National Films, and now back from war service as an R.A.F. Squadron-Leader in a Mustang fighter-reconnaissance squadron, read the novel in manuscript and showed it to producer Sydney Box. Sydney Box decided it would make dramatic screen material, and in February this year sent producer Baring out to the Haute Savoie with a location unit to shoot exterior scenes.

First they went to Megeve, fashionable ski-ing resort several thousand feet up in the French Alps. Despite bad weather—the worst in the region for 15 years—background shots and action sequences of ski-ing were obtained before the camera team climbed higher up to Val D'Isere, a famous resort of ski-ing enthusiasts.

All 17 members of the unit had to learn to move on skis, and "Snowbound" transport difficulties were overcome by using horse-drawn sledges, cable-railways and ski-porters. For one snow cafe scene at Val D'Isere, fifty holiday-making ski-ers were invited to take part, and a ski-hut was fired for a night sequence in one of the film's most dramatic scenes.

Bringing back 20,000 ft. of location scenes, Producer Baring is well pleased with results.

DRYHURST PROGRESS

NOW well on its way at the M-G-M studios at Elstree, the Edward Dryhurst production, "While I Live," is making excellent progress, neatly according to the plan of the producer and Eric L'Epine Smith, his associate producer.

The scenes are laid in and around a family mansion in Cornwall, the village inn and police station, and briefly in a London flat, from which action moves to Cornwall. John Harlow has, during the past three weeks, taken the film through the Cornish village scenes, where the principals taking part were Tom Walls, Patricia Burke, and John Warwick, with Arthur Hambling as the police sergeant, Ernest Butcher as the landlord of the inn, and Diana Lake as barmaid. Sally Rogers, of B.B.C. fame, also appears in these sequences.

It is during the Cornish village scenes that some of the most significant situations are enacted, especially when John Warwick arrives at the village in search of his wife—played by Carol Raye—and Tom Walls overhears him asking the innkeeper about her.

Shooting in Lincoln's Inn for W. P. Lipscomb's THE MARK OF CAIN (Two Cities). Some unit members, from right to left: Wally Young, props; Alice MacLaren, wardrobe; seated: Olga Brook, continuity; standing behind: Reg Morris, focus; beside camera: director Brian Desmond Hurst; looking into camera: Bob Thompson, camera operator; on right of arc: Bill Walpole, chief electrician; extreme left: Stan Hosgood, third assistant

THE ARCHERS START AGAIN

MICHAEL POWELL and Emeric Pressburger have left for Monte Carlo and Nice to film exteriors for their latest Technicolor production, "The Red Shoes."

Exterior shots have just been completed in Paris of the Place de la Concorde, Place de l'Opera and Gare de Lyons. The unit will be staying on the Cote d'Azur for approximately four weeks. Some interior work will be done at the Victorine Studios, Nice, where Michael Powell began his film career in 1925 with Rex Ingram.

"The Red Shoes" is a love story told against the kaleidoscopic background of an international touring ballet company. It features a full-length ballet, "The Red Shoes," specially composed for the film with choreography based on the Hans Andersen fairy tale, of the little village girl who buys some red dancing shoes and cannot stop her feet from dancing when she puts them on.

Anton Walbrook will be seen as Boris Lermontov, the great impresario. A cold, aloof man, he lives only for his ballet company. Moira Shearer, 21-year-old, red-headed ballerina of the Sadlers Wells Company, is making her first film appearance as Victoria Page. An aristocratic young English girl dancing in the corps-de-ballet of the Lermontov Company, she is given her big chance to appear as prima ballerina in "The Red Shoes" ballet.

Marius Goring plays Julian Craster, a young composer. He writes "The Red Shoes" ballet, and falls in love with Victoria. Leonide Massine, famous dancer, who has been appearing this season with the Sadlers Wells at Covent Garden, plays the part of Grischa Ljubov, Maitre de Ballet. Robert Helpmann, England's leading dancer, choreographer and now actor, appears as Ivan Boleslawsky, premièr danseur of the Lermontov Company.

Ludmilla Tcherina, 22-year-old brunette Russian-French ballerina of the Monte Carlo ballet, makes her first British screen appearance as Irina Boronskaja, prima ballerina of the company; Esmond Knight contributes another character part as Livingstone Montague, the orchestra conductor, and Albert Basserman, veteran Hollywood actor, plays Sergei Ratov, the designer.

LINCOLN'S INN LOCATION

HIGHLIGHT of recent shooting on W. P. Lipscomb's production for Two Cities, "The Mark of Cain," was the London location which took place at New Square, Lincoln's Inn, where director Brian Desmond Hurst achieved a record amount of shots in the space of a single morning.

In brilliant sunshine sequences were shot of Sarah (Sally Gray) and Jerome Thorne (Dermot Walsh) walking across New Square, across Old Square and coming through the doorway of one of the Chambers in Old Square. A number of

Borradaile's Antarctic Adventures: Tim Whelan Arrives: Islington Comedy

extras were on call, and Stuart Warren, Chief Porter to the Honourable Society of Lincoln's Inn appeared as an extra in his official capacity. In spite of a crowd of spectators dead silence was maintained during shooting.

Back at Denham studios the outstanding take of the week was a crane shot lasting two minutes. Still shooting on to the interior of Howard House composite, crane and camera followed Eric Portman as he walked into the shrouded hall through various rooms and up to a top-storey bedroom. Dermot Walsh was also in this shot.

Cameraman Erwin Hillier's expert lighting of this sequence, in which the murderer (Eric Portman) returns to the scene of his crime, emphasised the drama of this shot.

PROGRESS ON "BRIGHTON ROCK"

DURING the heat-wave in the early part of last week the "Brighton Rock" unit resembled a combined-operations base in the South Pacific. The majority of the technicians and others, including director John Boulting, who is making the film for Associated British, are ex-R.A.F., and the remainder ex-Army and Navy, so tropical kit was in evidence everywhere.

The final scenes, taking place in a Brighton police station, were "in the can" on Monday, and the next day's work commenced on the new set of Prewitt's office, where the dusty deedboxes only partially succeeded in hiding their contents of bottles and glasses.

To add to the general heat and discomfort it was necessary for this scene to explode smoke puffs outside the window to represent engines shunting to and fro on the railway lines beneath. Giant extractor fans were working overtime in between shots to cool the set.

The next move was to the dingy registry office where Pinkie Brown completes his diabolical plan to invalidate the evidence of Rose (Carol Marsh), a little seaside waitress, who is hopelessly infatuated with him.

Final shots of the week took place on a set built to represent the starkly simple bedroom in the convent to which Rose is taken to recover from her terrifying experiences.

BORRADAILE'S EXPEDITION

CAMERAMAN Osmond Borradaile returned from the Antarctic this week with background scenes for Michael Balcon's "Scott of the Antarctic," which Charles Frend is directing for Ealing, with Sidney Cole as associate producer.

Borradaile set off for the Antarctic regions just before Christmas with a compact unit consisting of himself, assistant cameraman Bob Moss and technical adviser David James.

He covered nearly 30,000 miles on this expedition, which took him nearly six months. It was before Christmas that he set off from this country, joining the Government relief ship s.s. *Trepassey* at Montevideo, and later the little Falkland Islands passenger steamer, the *Fitzroy*.

After visiting the South Orkney and South Shetlands groups, he was put ashore at Hope Bay, and here he re-enacted scenes for Scott's dash to and from the South Pole. He and Bob Moss remained there for two months, living in a shed and going out every day to shoot their scenes. This entailed climbing a 600-ft. hill of solid ice. They had to do this daily trip before they could begin work.

"And then," Borradaile remarks. "we would often get up to the top just at the same time as a blizzard, which would put a stop to shooting for the day." A climb like this is fatiguing enough in ordinary circumstances. Borradaile had to take heavy and cumbersome camera equipment with him, and he sometimes used as many as a dozen dogs to pull his sledge.

"But it was not a particularly dangerous trip," he assured me. "The worst experience was when a 100-mile-an-hour blizzard blew up. It lasted for two days and nights, and it was impossible to stand in it. The only way we could get about was to go down on hands and knees."

LOCAL PARK ON SCREEN

WALPOLE PARK, which adjoins Ealing Studios, became a Brussels park for one morning last week, as work continued on Michael Balcon's "Against the Wind," with Charles Crichton directing and Sidney Cole as associate producer.

The sequence shows Robert Beatty as a Catholic priest in the resistance, sitting on a park bench with an anti-Nazi prison guard (Eugene Deckers); they are discussing plans for helping Andrew (Peter Illing), an important resistance worker, to escape.

People strolling in the park were asked to keep still while shooting was in progress, and a special request was sent over to the organist in the open-air theatre for a 20-minutes break between bars.

There were no means, however, of silencing a barking dog and a crying baby, but these as noises would not be out of place in any park; they were put into the category of "noises off."

PINEWOOD INTELLIGENCE

RONALD NEAME, producer of "Great Expectations," has flown to Belgium to attend the Brussels International Film Festival. "Great Expectations" has been chosen as one of the five British films which will be shown to delegates from all over the world. As soon as he returns he will resume work on "Oliver Twist," the second Dickens film to be made by Cineguild. This, like "Great Expectations," will be produced by Neame and directed by David Lean.

Five French visitors were entertained by producer Anthony Havelock-Allan and screen star Trevor Howard, when four winners of a competition organised by the French newspaper *Paris-Presse* in

Tom Walls, Sonia Dresdel and John Harlow rehearsing a scene for the Edward Dryhurst production, WHILE I LIVE, on the floor at M-G-M, Elstree. The film is now to be released through 20th Century-Fox

connection with the Paris showing of "Brief Encounter," and M. Idzowsky, editor of the newspaper, visited Pinewood.

There were several hundred entrants for the competition, and the four prize-winners were adjudged to have written the best alternative endings to the film. The reward was a week's stay in England and a visit to the studios, where they not only had an opportunity of talking with the producer and star, but were also introduced to the stars of Cineguild's current "Blanche Fury," Stewart Granger and Valerie Hobson. They also met a compatriot of theirs, Marc Allegret, who is directing "Blanche Fury" for Cineguild.

WHELAN ARRIVES

TIM WHELAN, who is to direct "This Was a Woman" for Marcel Hellman, has arrived in London. Without delay, casting and script conferences have started, and Whelan is extremely enthusiastic about the story and its treatment. Steady progress will now be maintrained until the film starts in July at Riverside.

Hellman has also introduced Whelan to Gunther Krampf, who will be in charge of the photography. Together they will be making screen tests for the cast in the near future. It will be remembered that Krampf has been associated with Hellman on many of his productions.

MERMAID AT ISLINGTON

PRODUCTION began last week on Islington's all-star comedy-fantasy about a mermaid—"Miranda" — starring Googie Withers, Glynis Johns, Griffiths Jones, John McCallum, Andrew Crawford, Susan Shaw, Sonia Holm and Yvonne Owen. Michael ("Danny") Chorlton is directing Betty Box's third Gainsborough production from a screenplay based on Peter Blackmore's play of the same name which opened at the Embassy last Tuesday.

"Miranda" is the story of a mermaid's sojourn in London society. Glynis Johns, as the half-fish, half-human heroine of the piece, indulges a taste for opera and a talent for romantic intrigue in the interim of being "caught" in Cornwall by an eminent doctor on a fishing holiday and her last, lightning leap into the Thames, ocean-bound.

Final cast line-up provides Googie Withers (fresh from "The Loves of Joanna Godden" and "It Always Rains on Sundays") with the role of the doctor's long-suffering wife. Greta Gynt, earlier stated to be playing this part, has other commitments, and is to star in the film of Edgar Wallace's "The Calender," to be made at Islington later in the year. Griffiths Jones (just out of "Good Time Girl" at Shepherd's Bush and "They Made Me a Fugitive") plays the angling doctor who first encounters the mermaid.

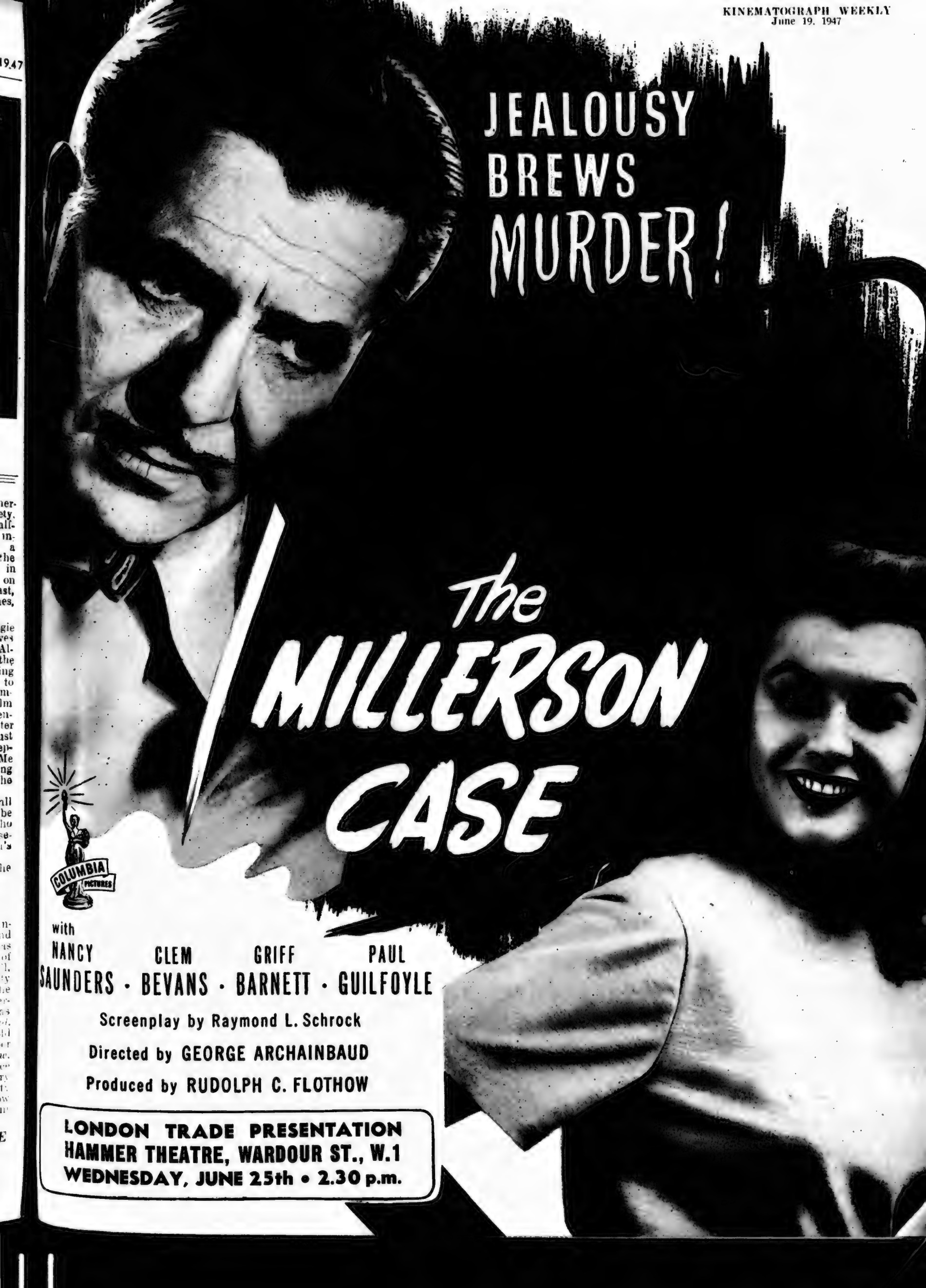
"Miranda" is the first over-all directional assignment to be handled by Michael Chorlton, who directed the Alpine location sequences of Gainsborough's "Rescue."

Peter Blackmore wrote the screenplay from his own play.

WOODHOUSE FOR WORTON

I AM happy to be able to announce that my old friend and colleague, Bruce Woodhouse, has been appointed in charge of studio publicity at Worton Hall, for London Films. Bruce is pretty well known in the studios, for he has written a great deal on entertainment subjects and lately was covering the studios for *Illustrated*. Son of Woodhouse, of the old *London Mail*, a leading member of the staff of the *Passing Show*, member of the Savage Club, Bruce has all the requirements necessary for a successful studio publicity man. I am sure all who know him will join me in wishing him good luck.

LEONARD WALLACE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"TWO MRS. CARROLLS," *Studio One. July 10*
"STALLION ROAD," *Warner Now*
"NORA PRENTISS," *Warner from Aug. 1*

JACK L. WARNER, *Executive Producer.*

ON THE S.O. FRONTS

NOTTS PREPARES ITS CASE

Joint Talks at Birkenhead

NOTTINGHAM.—The case for the Nottingham Sunday Cinemas Association was outlined by the secretary, R. F. Prior, at a Press conference on Friday. A town's meeting is to be held on June 30.

"The standpoint of the Nottingham Sunday Cinemas Association is that the issue at stake is more than whether kinemas should remain open or closed on Sundays—the principle involved is the right of individuals to do as their consciences dictate," said Mr. Prior. "Take the hundreds of young people who were abroad fighting for us so many years. We maintain that no small minority of the community has the right to deny them Sunday kinemas now that they are back in the country.

"Regarding the question of kinema staffs, they are well cared for by their own trade union, the N.A.T.K.E. They are not allowed to work more than 48 hours a week, and any person who may object to working Sundays is not compelled to do so. The majority of kinema workers all over the country prefer Sunday opening.

CANTERBURY.—When a letter from the Town Clerk of Wednesbury, asking for financial support in connection with litigation questioning the validity of a condition imposed by that Council on Sunday kinemas, designed to exclude children of school age from Sunday performances, was considered at the June meeting of the Canterbury City Council, the matter was referred back to committee.

Councillor S. H. Jennings thought Wednesbury should be supported: he would like to see schoolchildren excluded on Sundays, but Councillor W. S Bean pointed out that Wednesbury asked for financial support, which was why the Watch Committee had recommended no action.

SANDWICH.—Sandwich, Kent, may have a poll following the 12—11 vote against Sunday kinemas, at a recent public meeting.

HINCKLEY.—At its meeting on June 10, Hinckley (Leics.) Urban Council rejected a proposal to defer its decision on Sunday opening and voted overwhemingly in favour.

BIRKENHEAD. — Discussions have taken place between representatives of exhibitors and the churches in Birkenhead with a view to seeking an agreement on the question of Sunday opening.

CIRENCESTER. — Poll. In favour, 2,197; against, 668.

READING.—Poll, June 11. In favour, 2,197; against, 4,485.

BURY ST. EDMUNDS.—Town's meeting, June 10. Majority of 118 in favour.

LETCHWORTH. — Poll. In favour, 2,876; against, 788.

There was a slight error in last week's report of the Woking Sunday opening result. The poll was held on May 31 and the voting against totalled 1,256, not 4,828 as stated.

FINANCIAL FACTS AND FIGURES — *by V. J. BURTT*

Share Market is Upset by Good A.B.P.C. Results

WANTS INFORMATION ABOUT CURRENT TRADING POSITION

OUTSTANDING feature of the week has been a sharp fall of 1s. 6d. to 28s. 6d. in Associated British Picture Corporation 5s. shares following publication of the preliminary results for the year to March 31, 1947.

It is a curious commentary on the psychology of investors that shares go down on increased net profits and dividend. For the net profit of the Corporation, after providing for all charges, including taxation, amounted to £956,174, as compared with £650,289 for the previous year, and the dividend 30 per cent., against 25 per cent.

Speculators, of course, are worried about the trading position. and are awaiting further information from the chairman about current trading.

In their statement the board intimated that part of the increase in net profits was due to the redemption of borrowed capital and outside shareholdings, and also to a reduction in the charge for E.P.T. Trading profits, they said, were lower.

But there are one or two factors which I suggest make it worth while looking at these shares again:—

(1) The capital redemption was undertaken in order to improve the ordinary shareholders' participation and to improve the company's financial position.

(2) E.P.T. cushions have in the past been lauded as bull factors.

(3) The group's accounts cover the worst of the fuel crisis period.

(4) The directors do not appear to be unduly perturbed about the fall in trading profits as they have again increased the dividend.

At the present price of 28s. 6d., the 5s. units give the attractive yield of £5 5s. per cent. The full report will be available towards the end of the month.

As a result of the A.B.P.C. results, the kinema share market, which had staged a fair recovery from the previous week, became reactionary.

Odeon ordinary fell 1s. 4½d. to 45s. 7½d., Gaumont 9d. to 24s. 9d., A.P.P.H. 1s. 3d. to 42s. 6d.. Kinemas 6d. to 10s. 9d.

On the other hand, African Theatres rose 2s. 6d. to £7¼, British Lion Studios 9d. to 5s. 9d., General Theatres pref. 6d. to 28s., Odeon Properties 4½ per cent. pref. 9d. to 23s. 9d., and P.C.T. Construction 7 per cent. pref. 9d. to 31s. Scophony fell 6d. further to 5s. 9d.. while selling of Twentieth Century ordinary and pref. shares put down their prices following the latest change in management.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6¾	£5¼	£7¼	+ 2/6
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	28/6	— 1/6
" " 6% Pref.	32/6	25/3	30/6	+ -/6
" " 4½% Pre.-Pf.	25/4½	22/1½	23/9	+ -/3
A.P.P.H. Ord.	46/3	28/-	42/6	— 1/3
Brit. & Dom. Films (12/-)	27/3	17/4½	22/6	—
" " 5½% Pref.	23/4½	20/-	23/9	+ -/3
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/9	+ -/6
" " Ord.	6/10½	5/6	6/10½	—
Brit. Lion Studios Ord.	6/6	3/10½	5/9	+ -/9
" " 6% Pref.	26/-	24/6	20/6	—
" " 5% Notes	£100¾	£98½	£93	— £1
" " 4% Debs.	£102½	£98¾	£100	—
Capital Prov. News (5/-)	20/6	12/-	16/6	— -/3
Cine Television "B" Ord.	6/7½	2/6	3/7½	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/6	—
Gaumont British Ord. (10/-)	28/10½	21/3	24/9	— -/9
" " "A" Ord. (5/-)	18/6¾	12/-	12/-	— -/3
" " 5½% 1st Pref.	28/10½	21/3	26/9	—
" " 3¾% Debs.	£109½	£100	£105	—
General Theatres Prefd. (6/8)	28/6	12/6¾	28/-	+ -/6
" " 3½% Debs.	£105½	£102½	£99	—
Granada Theatres 1st Pref.	22/9	19/-	21/3	—
Kinemas Ord. (5/-)	12/7½	10/-	10/9	— -/6
Mde. Tussaud Def. (1/-)	7/9	4/0¾	5/6	— -/1½
" " Prefd. Ord.	30/3	22/6	24/-	— -1/-
Moss Empires Ord.	48/-	40/-	43/9	—
" " Cum. Pref.	25/3	23/-	24/6	—
" " 3½% Deb.	£105	£103	£105	—
Odeon Props. 4½% Pref.	25/3	21/-	23/9	+ -/9
" " 3½% Debs.	£109	£98	£105	—
" " 4% Debs.	£108¾	£101½	£105	— £1
Odeon Theatres Ord. (5/-)	53/1½	38/9	45/7½	— 1/4½
" " 6% Pref.	30/6	25/9	29/3	—
" " 5% Debs.	£107½	£100	£102	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	—
" 7½% "A" Pref.	33/9	30/7½	34/6	+ -/3
" 7½% "B" Pref.	33/9	31/-	33/6	—
" Construction 7% Pref.	33/3	28/3	31/-	+ -/9
Scophony (5/-)	16/-	6/6	5/9	— -/6
Stoll Theatres Corpn.	24/9	17/9	17/3	— -/9
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	— -/3
" " 6% Pref. (10/-)	12/3	7/6	10/6	— -/6
United Entertainments Ord. (5/-)	11/11½	10/3	10/9	—

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

IRISH CINEMAS NEW ISSUE

IRISH CINEMAS, LTD., controlled by Odeon (Ireland), Ltd., a member of the Odeon group, have recently issued 300,000 4 per cent. first mortgage debenture stock.

This stock was offered to the public by Guinness and Mahon, the Irish issuing house, who received 2,926 applications for £2,404,220 when the list opened and closed on Monday.

The proceeds of the issue will be used to put the finance of the company on a more permanent basis, and will provide capital required to modernise and renovate theatres owned by them and to provide the necessary working capital for the company.

Stross Circuit Now Eleven

By the acquisition last week of three theatres, Raymond Stross now controls 11 kinemas.

Latest additions are the Waverley, New Milton, Hants, and adjoining shop premises; the Park, Bristol, and the Theatre de Luxe, Norwich. The last deal makes Stross the largest independent exhibitor in Norwich.

Mr. Stross is also concentrating on a circuit of restaurants, and has already secured several ideal situations.

Warner Profit

Warner Bros. reports a net profit for the six months ended March, 1947, of $14,000,000. This compares with $9,000,000 for the same period last year.

New Companies Registered

Pilgrim Pictures, Ltd. — Registered June 5. Capital, £100,000 in 75,000 "A" ordinary and 25,0000 "B" ordinary shares of £1. The directors are: Filippo Del Giudice and John Henry Keeling. Solicitors: Crawley and De Reya, 1, Hanover Square, W.1.

Opera Film Productions, Ltd.—Registered June 4. Capital, £100 in 100 shares of £1. The first directors are not named. Secretary: L. W. Chapman. Registered office; 317, High Holborn, W.C.

Charlton's Entertainments, Ltd.—Registered June 7. Capital, £20,000 in £1 shares. Kinema proprietors, etc. The directors are: Oswald Charlton and Ruth Charlton, Durham Road, Gateshead, all directors of O.C. Entertainments, Ltd. Solicitors: Lundi, Short and Fenwick, Newcastle-on-Tyne. Registered office: 15, Grey Street, Newcastle-on-Tyne.

Raymond Stross Theatres (Bristol), Ltd—Registered May 29. Capital, £100 in £1 shares. Kinema proprietors, etc. Solicitors: Judge, Hackman and Judge. Registered office: Queen's House Leicester Square, W.C.2.

F

KINEMATOGRAPH WEEKLY
June 19 1947

The same Glenn Ford

COLUMBIA PICTURES
PRESENTS

GLENN FORD

IN

Framed

WITH

JANIS CARTER
BARRY SULLIVAN
EDGAR BUCHANAN · KAREN MORLEY · JIM BANNO

SCREENPLAY BY DEN MADDOW

DIRECTED BY
RICHARD WALLACE

PRODUCED BY
JULES SCHERMER

who tamed "GILDA"

LONDON TRADE PRESENTATION
HAMMER THEATRE, WARDOUR ST., W.1
TUESDAY, JUNE 24th • 2.30 p.m.

COLUMBIA PICTURES

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blind Spot (Columbia)—U.S.	**73 min. (A)**	Chester Morris, ... Constance Dowling, Steven Geray.	Ingenious and novel romantic crime melodrama. Story holding, characterisation good, sex interest compelling and timing faultless.	**Good general programmer (NC).**
Calendar Girl ... ... (British Lion)—U.S.	**86 min. (U)**	Jane Frazee, ... William Marshall, James Ellison.	Happy-go-lucky period comedy musical. Cast, staging and tunes good, but story on the light and frivolous side.	**Acceptable but protracted programmer (C).**
Child of Divorce (RKO-Radio)—U.S.	**60 min. (U)**	Sharyn Moffett, ... Regis Toomey, Madge Meredith.	Domestic drama illustrating the unhappy plight of the offspring of divorced parents. Story adequate and Sharyn Moffett's performance excellent.	**Good general second (C).**
Death Rides the Range (A.B.F.D.)—U.S.	**59 min. (U)**	Ken Maynard, ... Ralph Peters, Fay McKenzie.	Vest-pocket melodrama in which helium gas provides motive for gang-warfare.	**Adequate Western for the unsophisticated (CC).**
For the Love of Rusty (Columbia)—U.S.	**68 min. (U)**	Ted Donaldson, ... Tom Powers, Ann Doran.	Sentimental canine comedy drama. Dog and boy star good, but story thin and wishy-washy.	**Boys' Club second (CC).**
***Halfway House, The ... (A.B.F.D.)—British.**	**95 min. (A)**	Francoise Rosay, ... Mervyn Johns, Glynis Johns.	Wartime comedy melodrama with a supernatural story. Reviewed in "Kine." February 17, 1944.	**Safe reissue for the family (C).**
Home in Oklahoma (British Lion)—U.S.	**71 min. (U)**	Roy Rogers, ... Gabby Hayes, Dale Evans.	Red-blooded "outdoors" unfolded at full tilt against breathtaking scenery. Story holding, star in good form, action fast, comedy clean and thrills spectacular.	**Attractive horse opera (CC).**
Millie's Daughter ... (Columbia)—U.S.	**70 min. (A)**	Gladys George, ... Gay Nelson, Paul Campbell.	Friendly domestic drama staged in sunny, fashionable Florida. Mother-love story adequate and acting and settings slightly above average.	**Good general support (C).**
Moss Rose ... ... (20th Century-Fox)—U.S.	**82 min. (A)**	Peggy Cummins, ... Victor Mature, Ethel Barrymore.	Novel and intriguing romantic crime melodrama, set in Edwardian England. Story human and holding, characterisation good and direction resourceful.	**Capital thriller (NC).**
Phantom Rancher ... (A.B.F.D.)—U.S.	**64 min. (U)**	Ken Maynard, ... Dorothy Short, Harry Harvey.	Conventional Western melodrama with good outdoor sequences and thrill-packed action.	**Moderate second feature fill-up (CC).**
***Sanders of the River ... (British Lion)—British.**	**97 min. (U)**	Leslie Banks, ... Paul Robeson, Nina Mae McKinney.	Spectacular adventure story set in Africa. "Kine." review April 4, 1935.	**Popular entertainment for all (CC).**
†Sinbad The Sailor ... (RKO-Radio)—U.S.	**117 min. (U)**	Douglas Fairbanks, Jun. Maureen O'Hara, Walter Slezak.	Technicolor screen version of the Arabian Nights yarn. Story disjointed, but staging lavish and star and title values outstanding.	**Obvious Xmas fare (CC).**
***Upturned Glass, The (General F.D.)—British.**	**86 min. (A)**	James Mason, ... Rosamund John, Pamela Kellino	Psychiatric thriller. Story fantastic but holding, characterisation good, direction resourceful and thrills faultlessly timed.	**Obvious general money spinner (NC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*** British Picture. † In Colour.**

Reviews for Showmen: *By Josh Billings*

THE UPTURNED GLASS

General F.D. British (A). Directed by Lawrence Huntington. Featuring James Mason, Rosamund John and Pamela Kellino. 7,770 feet. Release not fixed.

PSYCHIATRIC thriller, vigorously spun from the romantic vicissitudes and homicidal eccentricities of a brilliant but mentally unstable brain specialist. It takes an exceptionally gloomy view of life and seldom allows its leading characters to walk in the sun, but with all its sombre and extravagant inhibitions, its macabre is theatrically effective. Good Mason, though hardly flattering to the medical profession, it can be confidently prescribed for the jaded box-office. Obvious general money spinner.

Story.—Michael Joyce, a brilliant Harley Street brain specialist, falls in love with Emma Wright, the mother of a small child he has saved from blindness. Emma reciprocates, but refuses to endanger her child's happiness by securing a divorce, and she and Michael, who is also married, part. Then, with tragic suddenness, Michael learns that Emma has fallen to her death from the bedroom window of her country home. He starts to investigate and discovers that Kate, Emma's selfish, gossiping sister-in-law, was responsible for the tragedy. He determines to kill Kate and describes his plan for the perfect crime in a lecture on criminology to medical students. He perpetrates the deed, but is held up in a fog while Kate's dead body is in the back of his car, and called upon to perform an emergency operation. He saves a life after taking one, but realises that the game is up and walks to his death over a cliff.

Acting.—James Mason, who is joint producer, has a made-to-measure part as lofty paranoiac, Michael, Rosamund John is responsible for an appealing cameo as Emma, and Pamela Kellino, whose acting ability almost matches her confidence, is suitably cast as the hard, self-centred Kate. Ann Stephens and Brefni O'Rorke also register as Emma's small child and a cynical local practitioner respectively.

Production.—The picture, which is partly told first hand, is a rather sad reflection on the medical profession. It is also no laughing matter, but life, as British films have repeatedly testified, is not all beer and skittles, and audiences must take the rough with the smooth. For those who want a change of torture, the play's exuberant compound of chequered romance, calculated villainy and remorseless revenge is the very thing. We don't doubt for a moment that it will make the highbrows and the British Medical Council frown, but its ethics are no great concern of ours. Anyway, James Mason is the box-office magnet, and while he continues to draw we're prepared to give all his films a tumble. The exhibitor who misses this needs to have his own head examined.

Points of Appeal.—Fantastic but unusual and holding story, polished and competent performance by James Mason, good support, resourceful direction, intriguing title and Britain's number one box-office star.

REVIEWS—continued on page 24

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

THE TWO JOANS—SLUT AND SAINT

Occasionally, very occasionally, one knows that a picture is going to be in the "great" class before even a foot of film has been exposed on it.

* * *

There is a sense of urgency and excitement about the final arrangements now being made by Ingrid Bergman, Victor Fleming and Walter Wanger for the production to begin on July 14 (France's historic Bastille Day) of "JOAN OF LORRAINE."

* * *

Bergman, having triumphed on Broadway in Maxwell Anderson's Joan of Arc play, is determined that the film to be based upon it shall be the crowning achievement of her career.

Apart from the fact that it is being made for Metro-Goldwyn-Mayer release, I am personally interested, as I think everyone must be, in the plan to present one of the really outstanding actresses of our or any time in the most dramatic rôle which history has to offer. * * *

The production will be in Technicolor, will probably take at least four months, and will occupy all six stages at the Hal Roach studios. * * *

In addition, certain sequences will be shot at my own studios, and the huge battle scenes will be filmed on location.

* * *

As usual, when a big and worthy film project is in hand, Government departments and national institutions, such as the Library of Congress and the Metropolitan Museum of Art, have given generous help to the difficult but interesting task of research and historical documentation.

The Metropolitan Museum has even co-operated to the extent of permitting its famous armourer, Leonard Heinrich, to make the suit of armour which Miss Bergman will wear in the battle scenes.

* * *

It is a far cry from the rather over-sexed, sophisticated "heroine" of Eric Maria Remarque's "ARCH OF TRIUMPH"—also, curiously enough, named "Joan"—to the virgin maid who, through her very simplicity and innocence, awakened the soul of France. * * *

Only an actress of the genius of Bergman could make such a translation, and cause each part to come to vital life.

* * *

As a slut and as a Saint, she is equally sincere and convincing.

* * *

The eagerly awaited "ARCH OF TRIUMPH" is, of course, completed; and will probably have its world première in Paris in September, with Bergman, Charles Boyer and Charles Laughton in personal attendance. * * *

Neither London nor New York will complain of this, since the subject is so essentially French; and you remember that the first Enterprise production, "THE OTHER LOVE," was launched on its notably successful career at the Empire, Leicester Square.

* * *

Since I have started talking about big films to come, I may as well carry on.

A picture which will always stay in the memory of lovers of screen art was "AH, WILDERNESS," based on Eugene O'Neill's play. * * *

It was universally praised, but the suggestion was made, rightly or wrongly, that it was "ahead of its time."

* * *

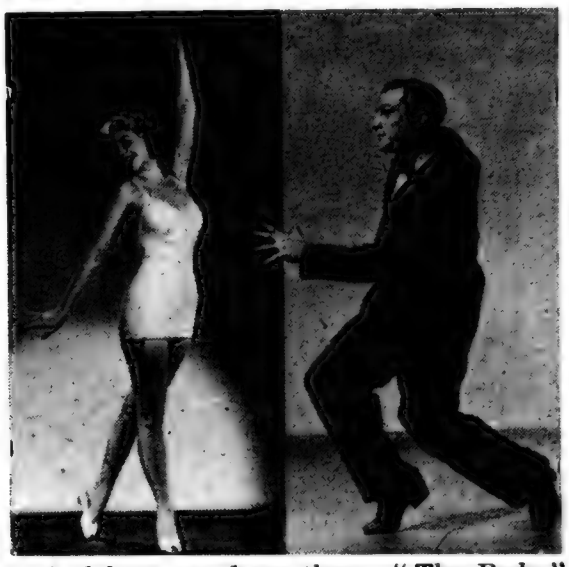
Now I am bringing it to you again, as "SUMMER HOLIDAY," in a musical version, and in a form and with a cast which cannot fail to appeal to the "fans"—God bless 'em—as well as the highbrows.

* * *

The cartoon glimpse of it in the centre column includes (as if I needed to tell you!) Mickey Rooney, Jackie "Butch" Jenkins, Gloria De Haven, Walter Huston, Frank Morgan, Agnes Moorehead and Marilyn Maxwell.

* * *

Another big one to come, as the title suggests, is "LIVING IN A BIG WAY," which brings back Gene Kelly in probably his most important part to date, and welcomes to the Leonine family Marie McDonald, sometimes known as "The Body."



And here you have them—"The Body" and "The Legs."

* * *

It's a highly topical, post-war story, written and directed by talented Gregory La Cava.

* * *

In it Kelly has, among other things, to teach Miss McDonald the meaning of love and democracy—and how to dance!

* * *

Quite an assignment; but I have had no complaints from Mr. Kelly so far.

-Leo

REVIEWS—*continued from page 22*

BLIND SPOT

Columbia. American (A). Directed by Robert Gordon. Featuring Chester Morris, Constance Dowling and Steven Geray. 6,612 *feet. Release not fixed.*

INGENIOUS and novel romantic crime melodrama. It concerns a brilliant but alcoholic author who fears that he has committed a murder while drunk and witnesses his lucky escape from the chair. There is slightly more talk than action, but vital characterisation, good dialogue, faultless timing and a compelling sex interest keep it taut. An intelligent and robust thriller, it can be confidently recommended for all classes. Good general programmer.

Story.—Although Jeffery Andrews writes brilliantly, his books fail to make money and he takes to drink. While under the weather, he approaches Henry Small, his smug publisher, for a "touch." Lloyd Harrison, a successful writer of thrillers, is present at the interview. Jeffery resents Harrison's fame and tells him and Small that anyone can write a "whodunnit" He then proceeds to relate a story about a murder which takes place in a locked room. Small gives him five pounds and tells him to get out. He goes to the bar below. The next day Small is found murdered in a locked room. The police interrogate Jeffery, but he is unable to recall what happened that night. Shortly afterwards a bar-tender at Jeffrey's favourite rendezvous is discovered murdered. The double mystery sobers Jeffery up, and with the help of Evelyn Green, Small's secretary, he eventually exposes Harrison as the killer. He killed Small in the manner suggested in Jeffery's story and the bar-tender because they found out that he had been using a ghost writer and had threatened to show him up.

Acting.—Chester Morris, as Jeffery, does a "Lost Week-end" convincingly, Constance Dowling combines acting ability with tremendous sex appeal as Evelyn, and Steven Geray is a subtle Harrison.

Production.—The film is quite a "turn-up" in its modest way. The plot is expertly carpentered, the principal players rise to every occasion and the atmosphere is convincing. True, the number of suspects is limited, but keen interplay of character and resourceful direction preserve the story's secret till the fadeout. Its sex interest is as stimulating as its thrills.

Points of Appeal.—Arresting and intriguing story, good characterisation, smart dialogue and direction and convenient footage.

HOME IN OKLAHOMA

British Lion. Republic American (U). Directed by William Witney. Featuring Roy Rogers, George "Gabby" Hayes and Dale Evans. 6,517 *feet. Release not fixed.*

RED-BLOODED "outdoors" unfolded at full tilt against breath-taking scenery. The latest of the popular Roy Rogers series, it gives the lowdown on a particularly ruthless and brutal murder. Its robust plot contains an engaging small-boy interest, and both comedy and roughstuff are neatly interlaced with song. It should appeal equally to the family and crowd. Attractive horse opera.

Story.—There is a rumour that the death of Sam Talbot, wealthy ranch owner, was no accident, and Connie Edwards, a pretty reporter, is sent by the *St. Louis Chronicle* to investigate. Roy Rogers, hard-hitting editor of the local paper, accompanies her to the reading of Sam's will. Jan Holloway, the only living relative of the deceased, expects to cash in, but her "cut" is a mere five thousand dollars. The rest of Sam's estate goes to Duke Lowery, twelve-year-old ward of Gabby Whittaker, Sam's old foreman. Jan and Steve McClory, her tough boy friend, are furious and threaten to contest the will. Shortly afterwards, Connie discovers ample evidence that Sam was murdered, and that Jan, Steve and Judnick, the coroner, were involved. Meanwhile, Duke's life is threatened, but in the end the crooks fall out and Nemesis overtakes them one by one.

Acting.—Roy Rogers sings, fights and rides with gusto, Dale Evans is an attractive and versatile Connie, and Carol Hughes "does the heavy" convincingly as Jan. Gabby Hayes, George Meeker and Lanny Rees head a first-rate supporting team as Gabby, Steve and Duke.

Production.—The plot is holding, the engaging small-boy interest and tuneful songs form an integral part of the whole and the staging and scenery are much above the average. The film carries a punch in both hands without sacrificing any of the wholesome qualities that have brought fame and popularity to the Roy Rogers series.

Points of Appeal.—Actionful story, spectacular thrills, pleasing juvenile interest, clean comedy, catchy numbers, impressive panoramas, "U" certificate and Roy Rogers.

MOSS ROSE

Twentieth Century-Fox. American (A). Directed by Gregory Ratoff. Featuring Peggy Cummins, Victor Mature and Ethel Barrymore. 7,344 *ft. Release not fixed.*

NOVEL and intriguing romantic crime melodrama, set in Edwardian England. It is the first-hand story of a perky and plucky Cockney chorus girl who foolishly stoops to blackmail to secure a holiday in genteel surroundings and very nearly becomes the victim of a baffling murder plot before her rash escapade is brought to a happy end. Its unadulterated theatre is acted with considerable skill and finesse. The result is one of the most exciting and colourful "whodunnits" seen for many a day. Grab it! Capital thriller.

Story.—Belle Adair, a pretty chorus girl in Edwardian London, longs to escape from her Shoreditch surroundings and be a lady. Daisy Arrow, her best friend, has an aristocratic escort named Michael Drego, and when Daisy is found murdered in her room Belle obviously suspects Michael. Clinner, a Scotland Yard inspector, finds a Bible containing a crushed moss rose between its pages beside the victim and attaches great importance to the clues. Belle visits Michael and blackmails him into inviting her down to his country seat. She is warmly welcomed by Lady Margaret, Michael's doting mother, but Audrey Ashton, Michael's fiancee, is definitely hostile. Before many days are up Audrey is murdered and a Bible and a moss rose are found beside her body. Clinner puts two and two together and arrests Michael, who astonishes all by confessing. Later there is an attack on Belle's life. The culprit turns out to be Lady Margaret and her fanatical love for her son is given as the cause for her homicidal mania. After all this Belle and Michael find themselves in love and settle down in Canada.

Acting.—Peggy Cummins is responsible for an appealing performance as Belle. She improves with every picture. Victor Mature smoothly hands out the red herrings as Michael, and Ethel Barrymore is a tower of strength as the homicidal Lady Margaret. Patricia Medina and Vincent Price keep up the good work as Audrey and Clinner.

Production.—The story, told by Belle, has a subtle human interest—it's easy to forgive the Cockney heroine's blackmail and sympathise with the homicidal Lady Margaret—and compelling sentiment effectively underlines and amplifies its thrills. The Edwardian atmosphere is equally shrewd and showmanlike and gives just the right touch of colour to its extravagant yet warm story. Like the Sherlock Holmes series, it's vintage romantic crime fiction. The women will like it as much as the men.

Points of Appeal.—Intriguing, exciting and human story, expertly timed thrills, very good characterisation, artful atmosphere and arresting climax.

SINBAD, THE SAILOR

RKO-Radio. American (U). Photographed in Technicolor. Directed by Richard Wallace. Featuring Douglas Fairbanks, Jun., Maureen O'Hara and Walter Slezak. 10,486 *ft. Release not fixed.*

SPECTACULAR adventure extravaganza, a Technicolor screen version of the Arabian Nights. It is, or, rather, should be, swashbuckling stuff, but strangely enough its act is on the slow side and far from clear. Do las Fairbanks, Jun., does his best to imit his father, but he doesn't quite p it off. He talks too much. There are a times when the supporting players find th tasks a little beyond them, but with all faults there is no denying the film's star a title values. These immense attribu coupled with Technicolor and the "U" tificate, make it a promising seasonal relea Obvious Christmas attraction.

Story.—Sinbad, a roving sailor, and Ab his happy-go-lucky first mate, board a s which they see floundering in a storm. vessel contains a chart showing the route the treasure island of Deryabar, but it appears before Sinbad and Abbu get vessel moored. The Emir of Daibul, a w Eastern potentate, his ravishing emissa Shireen, and Melik, a crafty Mongolian barb are rivals for the treasure and, after ma exciting encounters on land and sea, the versaries finish up on Deryabar. The treas turns out to be disappointing, but Sinb now satisfied that money isn't everything, happy with the consolation prize, Shireen.

Acting.—Douglas Fairbanks, Jun., is mean athlete, but he mars his performance indulging too freely in flowery speech. couldn't have spoken more often if he h been Sinbad, mouthpiece of the Seama Union. Maureen O'Hara goes to the ot extreme and is beautiful, but a trifle du as Shireen. The most true to character Walter Slezak as Melik.

Production.—The picture is magnificen staged and brilliantly photographed in lu Technicolor, but story momentum is erra Long honeyed speeches are sandwiched tween its spectacular highspots and the e ing is phoney. After all, the title, "Sinb The Sailor," suggests rousing adventure fa Fortunately, the film's box-office succ doesn't rest entirely on its entertainment. a Christmas attraction its selling angles big, and if its general release is propitious should finish up well out of the red.

Points of Appeal.—Stars, setting, title, Te nicolor and, above all, "U" certificate

FOR THE LOVE OF RUSTY

Columbia. American (U). Directed by Jo Sturges. Featuring Ted Donaldson, T Powers and Ann Doran. 6,197 *ft. Relea not fixed.*

SENTIMENTAL canine comedy drama, te ing how a sagacious Alsatian helps mend a breach between a high-spirited you ster and his overbearing lawyer father. quixotic veterinary surgeon, who claims Cambridge University background, is thro in for good measure and the exteriors a strikingly picturesque, but it's all a little t mushy for the general run of audiences. Bo —and girls'—Club "second."

Story.—Hugh Mitchell, a lawyer, desi to be on friendly terms with his young s Danny, but his approach is wrong. Rus Danny's dog, is as high spirited as his you master, and when he wants to muzzle Rus Danny and the dog run off and join Francis Xavier Fay, a travelling veterina surgeon and graduate of Cambridge Univ sity. Ethel, Danny's understanding moth sympathises with her son and implores Hu to let the boy work out his own salvatio One night, while Fay is asleep, his stove go out. Rusty smells gas and saves Fay from untimely end, but is himself slightly injure By playing on the wounded dog, the wily F is able to reconcile father and son.

Acting.—Ted Donaldson acts confidently Danny, and Aubrey Mather is effective in theatrical sort of way as the quixotic Canta Fay, but Tom Powers looks more like a th than a lawyer as Hugh. Best of the rest, rather of all, is Flag, the Wonder Dog w plays Rusty.

Production.—The picture means well, b it wears its heart a little too blatantly on

REVIEWS—continued on page 29

"The world, according to the best geographers, is divided into Europe, Asia, Africa, America and Romney Marsh." Ealing Studios now bring to the screen Sheila Kaye-Smith's famous story of a woman of the Marsh —

PRODUCED BY **MICHAEL BALCON**
DIRECTED BY **CHARLES FREND**
SCREENPLAY BY **H. E. BATES**

KINEMATOGRAPH WEEKLY
June 19, 1947

THE LOVES OF JOANNA GODDEN

WHEN Joanna Godden's father died, she inherited his farm, and against the conventions of the time, decided to farm it herself. A strange woman was Joanna—wayward, obstinate, impulsive, lovely. She had the drive and ambition of a man, but also the yielding instincts of a woman. Her whole life was a conflict between the two sides of her nature—her love for the earth to which she belonged and the loves which would have torn her from it. Her young sister presented another problem : Joanna wanted to give Ellen the happiness she denied herself—but Ellen took more than Joanna intended . . . . . .

REVIEWS*—*continued from page 24

sleeve. True, the old school tie, represented by Fay, lends a new touch of colour to the escapade, but, even so, it's wishy-washy "Boys' Own Paper." English lads and lasses, let alone grown-ups, demand a little more punch and spirit with their entertainment. Rusty's dusty!

Points of Appeal.—Boy, dog, picturesque backgrounds and "U" certificate.

CHILD OF DIVORCE

RKO-Radio. American (A). Directed by Richard O. Fleischer. Featuring Sharyn Moffett, Regis Toomey and Madge Meredith. 5,584 *ft. Release not fixed.*

DOMESTIC drama illustrating the unhappy plight of the offspring of divorced parents. The poignant problem contained in its story is, unfortunately, unsolvable, but Sharyn Moffett, a talented child player, battles valiantly against heavy odds, and her sincere and moving portrayal brings a strong human interest to its workmanlike presentation of fact. Modest but none the less sure-fire tear-jerker, it's safe, popular and family fare. Good general second.

Story.—Bobby, sensitive and knowing small daughter of Ray and Joan Carter, a financially secure couple, learns that her mother has a lover named Michael. Her playmates also get to know and chide her. Eventually, Ray realises the position and he and Joan have many heated quarrels in Bobby's hearing. Divorce proceedings follow, and Bobby has to give evidence. As soon as she is free, Joan marries Michael, but Bobby is not happy with her new "father." She is then sent to stay with Ray, only to discover that he has become engaged. Finally, she ends up in boarding school, along with the other "orphans of divorce."

Acting.—Sharyn Moffett contributes a moving and completely unaffected portrayal as Bobby. Regis Toomey and Madge Meredith make the best of difficult parts as Ray and Joan, and the support is adequate, but none of the players can hold a candle to the child star, who, incidentally, deserves a bigger break.

Production.—The film is unable to do more than sympathise with the "child of divorce,' but its heart interest is on such sure ground that the obvious, delicately stressed .by Sharyn Moffett in a number of artfully contrived situations, carries buckets of tears. The women are certain to fall for it and that's recommendation enough. It's the safest of "seconds."

Points of Appeal.—Human story, compelling sentiment, convenient footage and outstanding performance by Sharyn Moffett.

CALENDAR GIRL

British Lion. Republic American (U). Directed by Alan Dwan. Featuring Jane Frazee, William Marshall and James Ellison. 7,936 *feet. Release not fixed.*

HAPPY-GO-LUCKY period comedy musical. Set in picturesque Greenwich Village in the art quarter of New York, it lightly pivots on the rivalry of a wealthy young artist and struggling composer for a pretty model. The cast is versatile and the tunes and settings are gay, but the tale itself is a little too sweet. Its set smile becomes a trifle irksome by the time it's finally brought to a close. Acceptable but protacted "programmer."

Story.—In the year 1901, Johnny Bennett, a young composer, and Steve Adams, a wealthy, cocksure artist, take a room at ex-ballet star Lulu Varden's theatrical boarding house in Greenwich Village. They meet Pat, pretty daughter of Matthew O'Neil, tough Irish-born captain of the local fire brigade, and soon start competing for her favours. Steve, who is already engaged to Olivia Radford, a socialite, persuades Pat to pose for him and enters the full-length portrait for a calendar competition. Unknown to Pat, he reveals more of her figure than is considered proper, and gains first prize. Matthew, who has just beaten a rival fire chief in an efficiency contest, gets hot under the collar and is after Steve's blood, but when the rumpus eventually dies down it is disclosed that it is Johnny whom Pat really loves. Johnny conveniently lands a contract to write the score of a musical play and all ends well.

Acting.—Jane Frazee sings pleasantly, acts naturally and looks good in costume, as Pat, William Marshall and James Ellison are suitably cast as Johnny and Steve, and old-timers Irene Rich and Victor McLaglen and crooner Kenny Baker easily measure up to requirements in direct support.

Production.—The play, which is attractively mounted and generously embellished with liiting songs, treats the romantic rivalry very light-heartedly and finally proves that it is possible to bask a little too long in the sun. Captivating in parts, the whole is prevented from making the top grade by its lack of contrast and stamina. It makes its strongest appeal to the family circle.

Points of Appeal.—Sunny environment, versatile cast, clean humour and romance, tuneful and "U" certificate.

MILLIE'S DAUGHTER

Columbia. American (A). Directed by Sidney Salkow. Featuring Gladys George, Gay Nelson and Paul Campbell. 6,277 *feet. Release not fixed.*

FRIENDLY domestic drama, staged in sunny Florida. It's about a fond mother who makes a mess of her own life and takes drastic steps to prevent her only daughter from following in her footsteps. The acting and settings are slightly above average, and it makes its point without being either maudlin or sordid. Feminine appeal abounds. Good general support.

Story.—Joanna, a pretty, self-willed young girl, is unhappy in the austere Boston home of her wealthy Aunt Katherine and runs off and joins her mother, Millie Maitland, in Florida. Millie, who lives by promoting charity functions, implores Joanna to return to Boston, but she refuses. Meanwhile, Aunt Katherine sends Robert Latimer, a bright young lawyer, to bring Joanna back. He and Joanna fall in love, but Joanna still refuses to leave her mother. In helping Joanna to keep up appearances, Millie finally gets into a financial jam and deliberately goes to prison. The shame and shock have the desired effect on Joanna and she scurries back to Boston.

Acting.—Gladys George is in her element as the shrewd and sacrificial Millie. Gay Nelson is not unattractive as the slightly sultry Joanna, and Paul Temple is a gentlemanly Robert.

Production.—The picture is artless sob-stuff, but at least its heart beats true. Another virtue is its inviting Florida backgrounds. Sun is a happy substitute for snow and makes the tear-compelling ending all the more convincing and effective. Paper-covered fiction picturised, its market is both wide and secure.

Points of Appeal.—Popular sentiment, feminine angle, good staging and intriguing title.

PHANTOM RANCHER

A.B.F.D. American (U). Directed by Harry Fraser. Featuring Ken Maynard, Dorothy Short and Harry Harvey. 5,616 *feet. Release not fixed.*

CONVENTIONAL Western melodrama with Ken Maynard outriding and outshooting a gang of land-snatchers. Well-tested situations are vigorously handled with dramatic punch and touches of humour. Reasonable offering for Western enthusiasts.

Story.—Ken takes over a ranch left him by his uncle, and also inherits the malice of local farmers his uncle apparently helped to ruin. He joins the gang responsible for the smallholders' troubles and at the same time plays a dual role as the "Phantom," which enables him to warn the ranchers of impending raids. With the advantage of playing both sides, he clears his family name, rids the valley of terrorism, and settles down with a local female interest.

Acting.—Ken Maynard gives one of his customary silent, strong man performances, and the rest of the cast fit in particularly well.

Production.—Its nonchalant treatment results in an easy-flowing outdoor spectacle, with the necessary touches of humour and romance introduced at well-timed intervals.

Points of Appeal.—Good outdoor sequences, actionful dialogue and star values.

DEATH RIDES THE RANGE

A.B.F.D American (U). Directed by Sam Newfield. Featuring Ken Maynard, Ralph Peters and Fay McKenzie. 5,317 *feet. Release not fixed.*

WESTERN melodrama in which the discovery of a supply of helium gas attracts the attention of a gang of unscrupulous foreign archæologists whose nefarious plans are baulked by Ken Maynard. The series of thrills and mystery atmosphere is calculated to grip the more unsophisticated, particularly juveniles and not-too-particular Western fans.

Story.—Ken and his companions are hired to protect the interests of a rancher who is aiding foreign archæologists in their search for helium gas. He meets and falls in love with Letty, the rightful owner of the land thought to contain the gas, and decides to aid her in staking a claim. In a series of wild adventures that follows, Ken's lightning gunplay and sharp wits foils the intruders, and results in a happy ending for Letty and himself.

Acting.—Ken Maynard extracts as much charm and quiet-humoured relief as his two-fisted role will allow. He is helped out in this direction by the presence of two breezy companions and Fay McKenzie, who provides the attractive feminine interest.

Production.—Slight deviations from the accepted Western style are compensated by the air of mystery which envelops most scenes, and in turn is relieved by a smooth introduction of comedy and romance.

Points of Appeal.—Fast moving story, mysterious atmosphere, title and star values.

Reissues

THE HALFWAY HOUSE

A.B.F.D. British (A). Directed by Basil Dearden. Featuring Francoise Rosay, Mervyn Johns and Glynis Johns. 8,581 *feet. Release not fixed.*

SUPERNATURAL comedy melodrama centring on a remote and picturesque Welsh inn, burned down during a blitz, and subsequently re-established in mysterious circumstances. It describes how the innkeeper and his daughter,' visitors from the beyond, collaborate with Providence in solving the wartime problems of an assortment of guests gathered by destiny at the inn. The KINE., February 17, 1944, says: "Unusual, but vital and holding story."

Points of Appeal.—Star values, appropriate light relief with strong feminine and human angles.

SANDERS OF THE RIVER

British Lion. British (U). Directed by Zoltan Korda. Featuring Leslie Banks, Nina Mae McKinney and Paul Robeson. 8,857 *feet. Release not fixed.*

SPECTACULAR adventure drama adapted from the widely read book by Edgar Wallace. Spectacle predominates and enhances, rather than harms, the narratal skill of the original story. Fine characterisation, lively camera work, and the melodious presence of Paul Robeson contribute greatly to the authentic atmosphere which the KINE., April 4, 1935, described as "A glorious piece of clean, engrossing entertainment.

Points of Appeal.—Fine story good acting, spectacular presentation.

Continued from page 6

Draft of New Home Office Regulations Affecting Kinemas

one under 18 may use a projector and no one under 16 may be employed in the box.

Kinemas must, further, nominate someone in writing as being a qualified person to look after the electrical installations.

Houses seating more than 1,500 must nominate a full-time fireman. Other kinemas must nominate as fireman a staff man whose duties will not take him from easy access during performances.

There is a whole section devoted to portable projectors. Whether the regulations vary when non-flam. film is employed is not indicated.

Portable equipment can be used in buildings only if the electrical supply is taken from a sub-circuit. On no account can a lampholder adapter be used.

Cables must all be out of the way of the audiences. Each piece of equipment must be adequately covered during performances, except for openings needed for efficient manipulation.

Projectors must have film boxes which are detachable so that at no time is more than a few feet of film exposed. These boxes can only have inside 10-in. film spools. Only three boxes (including the two on the projector) may be in the auditorium at any one time.

The C.E.A. Committee, appointed to consider draft regulations, comprises H. P. E. Mears, C. H. Whincup, L. G. Hill, J. W. Davies, W. J. Speakman, G. H. Scarborough, R. E. Richards, L. D. Dickson and three circuit representatives.

Hollywood Film Congress

A World Film Congress and Festival is to be held in Hollywood in the summer of 1948.

The announcement was made by Jean Hersholt, president of the Academy of Motion Picture Arts and Sciences, which, with the Motion Picture Association of America, will sponsor the affair. It is hoped that U.N.E.S.C.O. will co-operate.

The festival will last four weeks and will provide opportunity for the exchange of ideas between film technicians from every country.

Warner Newsreel

Ned Buddy, newsreel expert, has joined Warner Bros. to help in the organisation of the Warner newsreel which is to appear this autumn.

The 600-seater Cinema at Congleton, Cheshire, has been acquired by Coun. D. Wilde, of the Regent, Talke, Stoke-on-Trent.

Jos. Friedman, head of Columbia, Lord Willoughby de Eresby and James Forsyth, director of public relations, Gaumont British, discussing the premiere of Rita Hayworth's DOWN TO EARTH

World Premiere of "Down to Earth"

THE world première of "Down to Earth," the new Columbia Technicolor musical spectacle, starring Rita Hayworth and Larry Parks, will take place at the Gaumont, Haymarket, London, on Monday, July 21.

Rita Hayworth, now holidaying in Europe, will appear, and all proceeds of which will go to the British Limbless Ex-Servicemen's Association.

Jos. Friedman, managing director of Columbia Pictures, states that the main object of the "Down to Earth" première is to help raise £10,000 urgently needed by B.L.E.S.M.A. for a permanent home for double-amputation cases.

Lancs. Old Boys' Sports and Social Season

V. DARBY, of the Manchester branch, 20th Century-Fox, won the first prize in the opening event in the sport and social programme of the Lancashire Cinema Old Boys' Association. This was the president's bowling handicap, held at the Northleigh Social Club, Seymour Grove, Manchester. J. M. Howe (Palace, Pendlebury), hon. secretary and treasurer L.C.O.B.A., won the second prize. The president, Frank Collinson, and chairman J. Brearley gave the prizes.

The next event will be "Ladies' Day," on June 24, when there will be a ladies' bowling competition for the B. C. Gibbs cup. This will be held at the Royal Oak, Alderley Edge.

The L.C.O.B.A. committee has arranged its programme of social events for the year. Here are the details of the remaining fixtures: July 18, bowling match for the Bert Taylor cup (L.C.O.B.A. open handicap, Trade), at Northleigh Social Club; September 5, bowls open handicap (Trade), Northleigh Social Club; November, president's luncheon, and snooker competition for the E. G. Milloy cup; January 23, 1948, annual dance, Denmark Hotel, Manchester. The L.C.O.B.A. annual reunion will be held on March 12, 1948, at the Denmark Hotel.

"Imprudence"
"Chanteur II"
"Pearl Diver"

"How well, how swiftly, they advance
The horses bred in starving France!"
—*A. P. Herbert in "The Sunday Graphic."*

WHY ARE FRENCH HORSES WINNING ALL OUR BIG RACES?

Is it better feeding? More-skilled training? Shrewder breeding?

The whole problem frankly discussed in the picture every racing-enthusiast will want to see—

"BRED TO STAY"

IT'S "Exclusive"

THE

BOX-OFFICE STORY OF

The JOLSON STORY

A COLUMBIA PRODUCTION

THE JOLS

ALL TIME BOX-OFFICE RECORDS

England

LONDON
Regent, Stamford Hill
Troxy, Commercial Road
Picture House, Dalston
Cinema, Stamford Hill
Regal, Highams Park

LIVERPOOL
Gaumont, Anfield
Empress
Gaumont, Princes Park
Rivoli
Casino
Magnet
Bedford
Plaza, Allerton
Stella, Seaforth
Capitol, Edge Hill
Derby, Scotland Road
Tivoli, Buckley
Hippodrome, Ellesmere Port
Music Hall, Chester

MANCHESTER
Shakespeare, Cheetham Hill
Osborne, Oldham Road
Picture House, Horwich
Tower, Broughton
Savoy, Farnworth
Palace, Salford
Grosvenor, All Saints
Theatre, Rusholme
Alhambra, Openshaw
Princes, Openshaw
Palace, Levenshulme
Kings, Longsight
Warwick, Sale
Empire, Blackley
Adelphi, Moston
GLOSSOP
PRESTON

NEWCASTLE
GATESHEAD
Rialto, Return Visit

NORTH SHIELDS
Palace
Shipcote
Princess

STOCKTON
Cinema
WALLSEND
Gaumont
LEEDS
Shaftesbury
Galety
Tower
Regent
HULL
Mayfair
Regis
Empire
ROTHERHAM
Plaza
HUDDERSFIELD
Tower
GRIMSBY
Albion
BIRMINGHAM
Plaza
HANDSWORTH
Era
WEST BROMWICH
Capitol
Empire
Reo
Rialto
Tivoli
BORDESLEY
SALTLEY
SNEINTON
YARDLEY

Wales

CARDIFF
Galety
Canton
Splott
Regent
Tivoli
Monico
Ninian

PENARTH
PONTYPOOL
NEATH
ABERDARE
MAESTEG

Washington
Park
Empire
Rex
Regal

...SON STORY

...OS ...KEN THROUGHOUT GT. BRITAIN

Scotland

GLASGOW
Playhouse
Bedford
New Parade, Dennistoun
Vogue, Govan
Picturedrome, Gorbals
Ritz, Oatlands
Embassy Theatre
Florida

EDINBURGH
Regent and New Tivoli
Pavilion

MOTHERWELL
Capitol
Kings

LEITH
La Scala

GREENOCK
Palace

HAMILTON
Empire

DUNFERMLINE
La Scala

CLYDEBANK
Greens Playhouse

INVERNESS
Queens

WISHAW
Tivoli

THORNLEY BANK
Ascot

PARTICK
House

ANNIESLAND
Picture House

BELLSHILL

Ireland

BELFAST
Capitol
Broadway

N.B. Not generally released until later

June 19, 1947

SEARLE'S
The Best Bedsteads

CALOX TOOTH POWDER

WORLD'S LARGEST EVENING NET SALE

The Evening News

No. 20,260 LONDON, TUESDAY, MAY 20, 1947 ONE PENNY

ANTIQUIS: QUEUES WAIT AT COURT

Women Outside Marlborough-street : 3 Men in Dock To-day

£2,437 JEWELS CHARGE

2 Other Men Accused

"EVENING NEWS" REPORTER

QUEUES were waiting before breakfast to-day outside Marlborough-street magistrates' court, where three men accused of the murder of Antiquis were to appear.

More than half a dozen people began to get into the queue at the entrance to the Charing Cross Road police station at 6 o'clock.

The accused are Charles Henry Jenkins, aged 32, of Ingleborough-street, Clapham; Henry Jenkins, aged 30, of Ingleborough-street, Clapham; and John Peter Tomasso, aged 31, restaurateur, of Kennington-road.

Jolson Story Returning to West End

SUMMER FASHIONS at BARKERS

WOMEN FLEE FROM LOOT CITY

LAHORE RIOTS WORSE: 18 MORE KILLED

THREAT IN OILFIELDS

NEW JAP PREMIER?

FOR SALE—A COLONY

'MAY BE SNOOPING'

'ONLY TWO POWERS'

A Black Maria Calls for Mr. Kelbie's Owl

TRAINS SET THREE BRIDGES AFIRE

MURDER A DAY

6 TO 3 FOR FREEDOM

BREAD CUT THREATENED

NURSING TALK

100-SEATER PLANE For B.O.A.C.

GARRISON ATTACKED

PYLONS MAY GO

ECLIPSE: A 'TOSS-UP' FOR LONDONERS

But the Clouds May Break

CROYDON SAYS NO TO EXTRA SHOP HOUR

PEOPLE, ELLIOT

£335 PICK-UP

WOMAN SHOT IN BAR

WEATHER FORECAST

FLAMES AWAKEN LONDON FAMILIES

RECAPTURED CAR RUNS AWAY

1,000 MORE NEW CARS REGISTERED

RACE TO SAVE WOMAN IN BLAZE

CRETE GERMANS EXECUTED

A wonderful trailer to a wonderful film!

Remember these Past BOX-OFFICE SUCCESSES?

"IT HAPPENED ONE NIGHT"
"ONE NIGHT OF LOVE"
"MR DEEDS GOES TO TOWN"
"LOST HORIZON"
"COVER GIRL"
"THE BANDIT of SHERWOOD FOREST"
"SONG TO REMEMBER"

— AND SHORTLY . . .

RITA HAYWORTH in "DOWN TO EARTH"

COLUMBIA PICTURES

Dinah Sheridan, who co-stars in THE HILLS OF DONEGAL with James Etherington, tenor singer of the great musical success "The Bird Seller," which Tauber is conducting at the Palace Theatre

BUTCHER'S BIG MUSICAL

"The Hills of Donegal" Completed

REPORTS from the Nettlefold Studios reveal that F. W. Baker's plans to produce a musical which will excel even his company's "I'll Walk Beside You" have been successful. The result is "The Hills of Donegal," produced and directed by John Argyle.

Taking the popular ballad, "The Hills of Donegal," written by P. J. O'Reilly, and set to music by Wilfred Sanderson, as a basis, Butcher's have woven it into a powerfully dramatic story of how the life of a young operatic singer is overshadowed by dark deeds wrought in the home of her Irish ancestors. The sequences dealing with her operatic career call for some big music. Carefully chosen excerpts from "La Traviata," "The Bartered Bride" and "The Lily of Killarney" will provide music to meet the demands of even the most exacting patrons.

"The Hills of Donegal" will mark the screen début of the eminent tenor James Etherington, star of London's latest great musical success, "The Bird Seller," which Richard Tauber is conducting at the Palace. He is co-starred with Dinah Sheridan, who is presented in a strikingly novel and intriguing type of rôle. The cast also includes Moore Marriott, John Bentley, Irene Handl (always so entertaining as the lady in search of a husband), Tamara Desni, Maire O'Neill, Bob Arden, and the Irish boy actor, Brendan Clegg, who is a newcomer to the audiences of this country from Ireland, where he has a big following.

£2,293 on Improvements

Loughborough (Leics) Town Council has approved the expenditure of £2,293 on decorations and maintenance work at the Empire Cinema, Loughborough, on the understanding that no local labour is employed.

From N. Ireland

ULSTER WORKERS' DRIVE FOR HIGHER WAGES

Mass Meeting in Belfast June 29

KINEMA employees in Northern Ireland are mobilising for their new campaign for increased wages of £1 per employee and a reduction of hours per working week. Thousands of handbills have been distributed for their mass meeting in Belfast on Sunday, June 29, and in addition letters have been sent to shop stewards in every kinema calling for the full co-operation of all members. A Press advertising campaign is also to be launched.

Members of the C.E.A. in Northern Ireland are apparently quite unconcerned about this campaign. Their attitude is that they pay the scale of wages and have working hours laid down by the Joint Conciliation Board, and to obtain any alteration the staffs can resort to the agreed method through the Conciliation Board.

Some exhibitors after looking at their returns for the last few months, and especially those of the past few weeks, declare that they ought to consider applying to the Board for a reduction in wages.

Back to the Days Before the Cuts

Belfast Corporation has decided to restore the transport times to the old days before the fuel cuts. Instead of last transport being at 10.45 p.m., it will be at 11.15 p.m. In the meantime the N. Ireland Government have reimposed the ban on heating of kinemas until the end of the summer period.

AUSTRIAN COMPANY IN DEAL WITH TWO CITIES

Josef Somlo, managing director of Two Cities Films, by arrangement with the J. Arthur Rank organisation, has concluded a deal with Willi Forst's film company in Austria for the production of three films to be produced within the next three years.

Willi Forst's three productions for Two Cities will have exteriors filmed in Austria, with interior shooting in British studios. The films will be produced in English with British casts.

Belgian Tribute to British Stars

British film stars Patricia Roc and Trevor Howard, who, with director Ronald Neame, flew to Brussels for the opening of the British Information Centre of the Brussels Film Festival, received a warm welcome from the Belgians. Newspapers have contained long articles praising their work.

Air Commodore F. M. F. West, V.C., managing director of Eagle-Lion Film Distributors, who represented J. Arthur Rank, declared at the opening ceremony that personal appearance is one of the surest ways of introducing British stars to foreign audiences.

[*Picture by courtesy "Glasgow Bulletin."*

A musical interlude prior to the luncheon given by the Cinema Club, Glasgow, to Laurel and Hardy. Mr. and Mrs. H. A. Tamplin, Mr. and Mrs. Oliver Hardy, Mr. and Mrs. Jack Breckenridge, Mr. and Mrs. Stan Laurel

THE WEEK IN SCOTLAND

Documentary Film Festival for Edinburgh

EDINBURGH is to have an important documentary festival, international in character, during the International Festival of Music and Drama this autumn. Public performances will be held in the Playhouse on Sunday, August 31, and Sunday, September 7, while supplementary performances will be held on the intervening days.

Films from Europe, the United States and the Dominions will be shown.

Organised by the Edinburgh Film Guild, the Festival has the co-operation of UNESCO, and the Advisory Committee includes representatives of the Documentary Producers' Association and of the Scottish Information Office, the Central Office of Information, the Cinematograph Exhibitors' Association, the Scottish Film Council, the Scottish Educational Film Association and the Edinburgh Scientific Film Society. John Grierson, Adviser on Mass Media to UNESCO, will attend the opening performance.

Laurel and Hardy are Club Guests

One of the most successful functions staged by the Cinema Club was the complimentary luncheon, last Friday, to Laurel and Hardy.

In reply to Mr. Breckenridge's introduction, Stan Laurel expressed his delight at being once again in Glasgow, and that their previous visit in 1932 was still one of Mr. Hardy's and his own dearest memories.

Oliver Hardy, commenting on his previous visit, during which he had the pleasure of winning 2s. 6d. from Alex King at golf, said they were promised balmorals, but so far they had not arrived.

Sir A. B. King then proposed a vote of thanks to the guests, and introduced this by whistling the comedians' theme song. His version of the 2s. 6d was slightly different from Oliver's, but he was sure that during their present visit they would come to terms, and he had great pleasure in producing the balmorals which Mr. Hardy had referred to. These were immediately passed to the comedians, who wore them at the top table.

The next club luncheon will be on September 12.

Friedman Golf Trophy Results

The annual golf match for the Friedman Trophy was played over Milngavie Course on Sunday of last week, when the East team, the holders, won by five matches to two. Results: East—D. Colven and W. Maguire 0; G. Henderson and D. M'Gee 1; H. Paulo and J. Brown 1; W. Loch and A. Lunn 0; F. R. Maguire and R. Emslie 1; J. Easton and D. Wightman 1; J. Gibson and R. M'Laughlin 1; Total 5.

West—J. Breckenridge and W. Bendon, junr., 1; W. Elder and W. Bauchop 0; A. Pickard and K. Thorne 0; R. Colville, junr., and J. Boyd 1; J. Colville, sen., and G. Campbell 0; J. J. Thomson and T. Johnston 0; R. Old and H. Copland 0. Total 2.

"Yearling" Charity Show

Over 2,500 people attended the première of "The Yearling" in Scotland, which was shown in the Regal, Glasgow. Among those present were Lord Provost Sir Hector McNeill, Sir Patrick Dollan, and Sir Alexander B. King as well as a number of representatives from the printing industry. The proceeds of show, which will amount to, it is believed, about £500, will go to the Printers' Pension Fund.

THE UPTURNED GLASS

FROM THE ORIGINAL STORY BY JNO P MONAGHA

with ANN STEPHENS · HENRY OSCAR

SCREENPLAY BY JNO P MONAGHAN and PAMELA KELLIN

PRODUCED BY SYDNEY BOX and JAMES MASON Directed by LAWRENCE HUNTINGT

WATCH FOR PROVINCIAL TRADE SHOW DATES

Complete your Programme with
"THIS MODERN AGE"
The British Monthly Film Review

GHA
CAF
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me with
AGE"
Review
GFD

Mason Film Opens G.F.D.'s Fifty-Fifty Anglo-U.S. Group

TWENTY-THREE TRADE SHOWS SCHEDULED

ELEVEN British productions, one from Canada, and eleven American subjects are included in G.F.D.'s current Trade show schedule. They range from dramatic stories like "The Upturned Glass," "Fame is the Spur," "The Web" and "Time Out of Mind," to Technicolor spectacles like "Jassy," "Captain Boycott," "Slave Girl" and "The Vigilantes Return" in Cinecolor.

Among the comedies there is Universal International's "The Egg and I," which stars Claudette Colbert and Fred MacMurray in a story based on the best-seller by Betty MacDonald.

New Mason Film

Trade shown this week and scheduled to open at the Gaumont and Marble Arch Pavilion Theatres on Sunday, June 22, is the newest James Mason picture, "The Upturned Glass."

In this psychological thriller James Mason is associate producer with Sydney Box as well as the star of the film. The story is about a brilliant young specialist whose overwrought mind leads him to commit murder. Co-starred with Mason are Rosamund John and his wife Pamela Kellino. Lawrence Huntingdon directed.

A second important Sydney Box production is "Daybreak," a film by the actor-director-producer-writer team which produced "The Seventh Veil."

Compton Bennett directed star Ann Todd in this story of a Thames-side waif who is given security by barge-owner Eric Portman, only to have their peace disturbed by the appearance on the scene of a burly Scandinavian, played by Maxwell Reed.

Comedy Subjects

One of the companies' top comedies is "The Egg and I," due for West End presentation at the New Gallery on July 6. In addition there is Universal International's new Abbott and Costello film "Rookies Come Home," which opened at the Tivoli on June 12.

British star Phyllis Calvert's first Hollywood picture, "Time Out of Mind," for Universal International, will be Trade shown on June 24 at Studio One. She is co-starred with Robert Hutton, Ella Raines and Eddie Albart. It is a romantic story with musical background, set in New England and Boston. Robert Siodmak directed.

Two from Ealing

Two important productions from Michael Balcon's Ealing Studios are "The Loves of Joanna Godden" and "Frieda."

"The Loves of Joanna Godden" is based on the best-selling novel "Joanna Godden," by Sheila Kaye-Smith. Googie Withers plays the title rôle and co-stars with Jean Kent and John McCallum, with Derek Bond and Chips Rafferty, Australian star of "The Overlanders," heading the supporting cast. The picture opened at the New Gallery on June 15.

"Frieda," which opens at the Leicester Square Theatre on July 3, introduces in the title rôle the young Swedish actress Mai Zetterling, who co-stars with David Farrar, Glynis Johns, Flora Robson and Albert Lieven. It is a drama based on the West End stage play by Ronald Millar.

More U.I. Features

"Ivy," Sam Wood's new picture for Universal International, stars Joan Fontaine in the title rôle, with Patric Knowles, Herbert Marshall, Richard Ney and Sir Cedric Hardwicke. It is about the desires of a married Englishwoman for a wealthy businessman whom she meets while watching a cross-Channel flight he has sponsored, in 1909.

Yvonne De Carlo appears in another Technicolor production with an Eastern setting. She co-stars with George Brent, Broderick Crawford and Albert Dekker in "Slave Girl," a story of an American Government officer sent to Tripoli with a chest of gold to purchase the freedom of ten American seamen held by the Pasha.

Scheduled for early Trade showing is "The Web," a Universal International thriller, starring Edmond O'Brien, Ella Raines, William Bendix and Vincent Price. The picture is set in the luxurious home and offices of a wealthy New York industrialist, who frames the murders of all his opponents on other people.

Further films from Universal International for G.F.D. release this year will include "The Vigilantes Return," "Singapore," "Something in the Wind" and the prison drama "Brute Force."

"Brute Force," a story about convicts in a penitentiary, stars Burt Lancaster, Hume Cronyn, Sam Levene and Charles Bickford. "Singapore" is a picture about a pearl smuggler, played by Fred MacMurray, who returns to the City to pick up the threads of his old life after the war.

The Cinecolor production "The Vigilantes Return," with Jon Hall, Margaret Lindsay, Paula Drew and Andy Devine heading the cast, is a fast-moving Western set in old Montana. "Something in the Wind" is the next Deanna Durbin picture produced by Joseph Sistrom and directed by Irving Pichel. John Dall, Donald O'Connor and Charles Winninger head the supporting cast.

Big British Output

G.F.D. have an impressive list of British pictures for release in the coming months. Already completed and awaiting trade screening are seven new films, two of which, "Jassy" and "Blanche Fury," are in Technicolor.

The Archers' next presentation will be "The End of the River," originally titled "Green Days and Blue Days." The cast is headed by Sabu and the Brazilian star, Bibi Ferreira.

Gainsborough have two offerings for screening in the near future. "Jassy," this studio's first Technicolor production, is directed by Bernard Knowles, and stars Margaret Lockwood and Patricia Roc with Basil Sydney, Peter Graves, Nora Swinburn, Linden Travers and Dermot Walsh.

Lon McAllister and Peggy Ann Garner in BOB, SON OF BATTLE, 20th Century-Fox's Technicolor production to be Trade shown on Wednesday, June 25, at the Century Theatre, at 10.30 a.m. and 2.30 p.m.

"Holiday Camp," with Flora Robson, Dennis Price, Jack Warner and Hazel Court, is a topical murder story set in a big West Coast holiday camp. It is documentary director Kenneth Annakin's first feature film.

From Two Cities is scheduled "Uncle Silas," adapted from the thriller by Sheridan Le Fanu, and "Captain Boycott" is due from Individual.

Cineguild have "Blanche Fury" ready for early screening by G.F.D. This Technicolor production is a romantic drama set in the last century in East Anglia, based on the novel by Joseph Shearing. Valerie Hobson and Stewart Granger star in the picture.

The Boulting Brothers-Two Cities film, "Fame is the Spur," stars Michael Redgrave and Rosamund John with Carla Lehman, Hugh Burden, Marjorie Fielding, Sir Seymour Hicks, and a strong supporting cast.

First Canadian Production

G.F.D. will also Trade show the new Canadian picture, "Whispering City," in the near future. The picture stars Helmut Dantine, Mary Anderson and Paul Lukas, and was filmed in Quebec City by Quebec Productions Corp., under executive producer Paul L'Anglais. "Whispering City" is the English language version of "La Forteresse."

International Renters' Deal for Reissue of U.A. Releases

THIRTY top-ranking productions released by United Artists over recent years have been acquired for redistribution in this country by Martin Wronker, of International Film Renters, as the result of a deal concluded with Magnus Films, of America. In addition the company will reissue thirteen pictures from the Hopalong Cassidy series.

The group includes a number of productions released during the war and which large numbers of picturegoers have not had the opportunity of seeing.

Prominent among them are Hitchcock's "Foreign Correspondent," with Joel McCrea, Herbert Marshall, Laraine Day and George Sanders; Walter Wanger's "Sundown," with Gene Tierney, George Sanders, Bruce Cabot and Sir Cedric Hardwicke; John Ford's production of Eugene O'Neill's "Long Voyage Home," with John Wayne, Barry Fitzgerald and Thomas Mitchell; and Rene Clair's "I Married a Witch," with Frederic March and Veronica Lake.

These will be followed by "The Crystal Ball," with Paulette Goddard and Ray Milland; "History is Made at Night," with Charles Boyer and Jean Arthur; "House Across the Bay," with Walter Pidgeon, George Raft and Joan Bennett; and the Korda presentation of the Ernest Lubitsch comedy, "To Be or Not To Be," starring Carole Lombard and Jack Benny; and "Blockade," with Henry Fonda and Madeleine Carroll.

Other pictures feature such stars as Eddie Bracken, George Brent, Charles Coburn, Richard Dix, Nelson Eddy, Henry Fonda, Susan Hayward, Leslie Howard, Carol Landis, Francis Lederer, Ida Lupino, Victor Mature, Victor McLaglen, Sylvia Sydney, Claire Trevor, Jane Wyatt and Loretta Young.

The pictures will be released with brand-new prints and publicity material. Trade show and release dates will be announced shortly.

NEW BETTE DAVIS SUBJECT READY

Warner's Quartette Starting July 1

A NEW Bette Davis film, a Bogart-Stanwyck thriller, a grand-scale Western, and a musical comedy constitute Warner's new major group of Trade shows.

"Pursued" is the second production to come from United States Pictures.

A large-scale period Western, it stars Teresa Wright and Robert Mitchum in the story of Jeb Rand who, from boyhood, is oppressed by the fear of an unknown avenger.

He is adopted by Mrs. Callum and brought up with her own children, Thor and Adam. The story relates how he fights in the Spanish-American war and returns to find Thor waiting to his bride, how he kills Adam, how Thor marries him, intent only on murdering him, and how at last he discovers the identity of the avenger who has dogged him.

WHERE AND WHEN TO SEE THEM

Pursued, Tuesday, July 1.
Deception, Thursday, July 3.
Love and Learn, Tuesday, July 8.
The Two Mrs. Carrolls, Thursday, July 10.

The venue in each case is Studio One, and the time 10.30 a.m.

"Now, Voyager" Trio Again

"Deception" reunites the stars of former Davis picture—"Now, Voyager"—Paul Henreid and Claude Rains being the two who complete the trio.

Based on the play "Jealousy," the film is remarkable in having only three principal characters—played, of course, by the three stars. Miss Davis portrays a composer and pianist who meets again in New York 'cellist Paul Henreid, whom she has not seen since before the war. She married him in face of the jealous displeasure of conductor Claude Rains who had been her patron in the intervening years.

Carson-Hutton Team

Jack Carson and Robert Hutton are partnered in "Love and Learn." They are songwriters on whom the gods of money and fame turn a blind eye. They visit a dance-hall with the idea of approaching the bandleader's girl friend to secure a performance of one of their numbers, but they pick on the wrong girl, choosing instead an heiress who is spending an incognito night out.

How the heiress enters into the spirit of the thing, strives to keep her identity secret from the boys, and arranges for their songs to be published, is said to offer amusing narrative. Fred de Cordova directed.

Suspenseful Thriller

Last of the four Warner subjects is "The Two Mrs. Carrolls," starring Humphrey Bogart, Barbara Stanwyck and Alexis Smith.

This drama was originally Trade shown last year, but Warner's have decided to screen it again for the benefit of exhibitors, as its West End pre-release run at Warner Theatre, Leicester Square, is not scheduled until August. General release date is September 29.

Adapted from Martin Vale's stage success, the picture tells how Barbara Stanwyck comes to realise that her husband, Bogart, murdered his first wife and is planning to repeat the process.

KINE SERVICE SECTION

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MUSIC • PEOPLE • TRADE SHOWS

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See how these slides distributed by Langfords stand out for colour and for high standard of production and interest

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MANAGEMENT

by THE MANAGER

Unity is the Safeguard—Then Why Not Amalgamate the S.C.M. and C.M.A.?

MANAGERS, I hear, are slow in coming forward with their membership forms and their subscriptions for the Society of Managers, and I believe that the C.M.A. is slipping back a bit. This should never happen. I don't care a hang which association you join, but it is time managers showed enough concern for their future to take an active interest in one of them. Have you forgotten about the bad old days of 90-hour weeks, and no half-days? It may be that you came into the business when conditions had become easier, as they are to-day, but don't let that lull you into a sense of false security.

Managers are batting on a good wicket just now, but they can only maintain that lead with the team spirit. Think of those fellows—the officers of the organisations—working tirelessly and voluntarily for their ideals and your welfare. Personally, I can never understand what inspires men to work so hard for the benefit of others, especially when the reward is often a sneer, or a complaint about the way the work is being done.

Just give this thought a little serious consideration, then sit down and fill in a membership form and sign a cheque. Your response will show recognition of the work these chaps are doing. Harry Brett and Sam Butchart may tell me to mind my own business but, oddly enough, that's just what I'm doing—minding my own business. My own future and yours will only be assured if we all band together and tell the Industry that we are doing so.

Talking about unity, and banding together, I think it is high time the S.C.M. and the C.M.A. got together to settle their differences. That would be unity, indeed, and the gulf between the two associations isn't so very wide.

Each may have something the other man hasn't got, but one thing they have in common, that is the wish to do their best for managers generally, and that can most readily be accomplished with amalgamation. Don't let pride, hot air, and stubbornness confuse the issues. Well—what about it?

No Bullying, Please

MORE letters, rumbles and grumbles about pinpricks and victimisation by junior circuit executives. Don't let it be said, Mr. Supervisor, that you're not big enough to carry authority. The brother managers you left behind are only too willing to back you up and to accept instructions. The average manager realises that supervisors have their jobs to do, and that usually instructions are only being passed on.

Go round your tour as a sympathetic pal trying to help, not as a snoop looking for trouble. Don't pull that little bit of authority out of your brief-case except in matters of the utmost necessity.

Bullying subscribes to inefficiency, and may ultimately lead to your own disrobement. The general feeling is that this sort of thing is severely frowned upon by head offices, and we never seem to get complaints about senior executives.

Take stock of yourselves. Perhaps I may suggest a way to do that. Get a list of the managers on your tour, set opposite each name the amount you would expect them to subscribe, (a) for a wedding present, and (b) in case of your sudden demise.

American Films

RECENTLY the *Daily Express* devoted its leader to the importation of American films. The campaign goes on, and we must do all in our power to counteract it. Seldom a day passes without some patron or another complaining about the wastage of dollars on American films, and there has been an avalanche of references to this in the Press.

A manager can do quite a lot of explaining, and by so doing will make a substantial contribution to the weal of the business. We all like British films, most of us do better with good British films than we do with American ones, but I think it would be fatal if we were deprived of the Hollywood output at this stage.

The Weather and Business

AS I write, the sun pours through my office window but the box-office shows healthy signs of revival because of a north-west breeze. We are so much in the hands of the weather clerk; he's been on our side quite a while now but he shows signs of changing his allegiance.

I think a concerted drive to advise the public that the inside of a kinema is one of the coolest places in hot weather would pay dividends. On a hot day I'm glad to get out of my flat and into the coolness of the theatre. Surely there is some way by which we can sell the public the same idea.

To do this properly would mean a national advertising campaign, and I know the difficulties of ensuring that the burden would be shared by all who benefited, but I still think it would be a good thing to find a way.

This is the sort of job that would, no doubt, be tackled by a public relations department, if the C.E.A. had one. Some of the bigger circuits buy National space. Perhaps one of them will have a go, and let us know whether it has helped—although we can never easily define the value of such publicity.

Licence for Building

THE Office of Works gave me what I considered to be a very harsh decision recently; I pass it on for your information, and comments if you feel so disposed.

I was informed authoritively that, while no licence was required for cleaning and washing down, a licence would be required for the whole cost of the job if painting, carpentry or pointing was involved in the work, no matter how little labour was used. In other words, spend five hundred pounds if you like on cleaning, but five pounds worth of painting will make a licence necessary for five hundred and five pounds.

This also applies to cases where scaffolding is needed or it is proposed to use cradles. Only ladder work is exempt from restriction. You may not plead exemption because less than ten pounds worth of labour is used. As I see it the safest way is to go on with your cleaning only, and postpone to a later date any building work, and then do it with your own staff, but for the purpose of the Office of Works that ten pounds maximum includes the cost of labour as well as material.

Even if a couple of usherettes volunteer to distemper the staffroom, then theoretically, the cost of the job, including their labour must not exceed ten pounds; I was scared to ask whether I should estimate their labour at painters' rates or usherettes' wages.

Houses for Managers

TO an ever-increasing degree the housing shortage continues to interfere with the promotion of managers. You cannot expect a fellow to give up the lease of a house and take his family into lodgings so he can accept a higher-grade theatre, and it, as often as not, means just that.

The unfortunate part of the problem is that both employee and employer suffer, and our efficiency will be retarded if facilities are not afforded to enable the advancement of the most capable managers. In some instances owners have accommodated families in unused rooms in the theatre. There are many unused dressing-rooms around the country, and it may be possible for owners to have these adapted as flats.

Managers would gladly pay a suitable rent, and I know that licences to carry out this type of job are readily granted. Another thing, so far as I can remember the rent of a flat of this description is not liable to income tax—a most valuable concession for the manager concerned.

Projectionists' Wages

A DISGRUNTLED chief projectionist takes me up on my recent statement about the shortage of operators, which is likely to be intensified as time goes on. He states, emphatically, that low wages are the root of the trouble. He substantiates his statement with several cuttings from the situations vacant columns of a national newspaper. These ask for domestic help, and offer wages that at least equal the amount paid to a second projectionist.

I am all against this vicious upward spiral of wages, but I must confess that he puts up a very strong case.

Descriptive Captions

IT is with pleasure that I note a tendency to return to what some may consider an old-fashioned idea of using captions in film advertisements. For a time it was a practice not to use anything except star names and "credits." Often these, especially the "credits," don't mean a thing to prospective patrons.

It is refreshing to see managers describing their films once again with a sub-heading of half-a-dozen words or so; "Tense Murder Drama," "A Scotland Yard Thriller," and so on.

I do not suggest that these are particularly brilliant efforts, only that they are two I have seen in type recently. That sort of line, I contend, sells more seats than the name of the cameraman.

SHOWMANSHIP

A Long-Term Policy for Publicity Expenditure is Needed

THE recent heat wave set us back on our heels, and after an all too short respite, during which the box-office showed signs of making a partial recovery, it looks as if we are in for another spell of iced beer and outdoor weather. My colleague, The Manager, asks: "How are we going to cut the losses?" He suggests "that it is imperative to decide, firmly and without regrets, whether or not the cost of an extravagant exploitation campaign is warranted."

Inevitably, I suppose, the axe must fall on publicity overheads whenever a recession occurs. But surely this is a short-sighted policy? To my way of thinking, the best time to make the biggest show of advertising a product is when business is at its lowest ebb.

It will be argued, no doubt, that a large allocation for publicity does not look good on an unhealthy balance-sheet. There must be a solution to the problem, however, and I suggest that one may be found by planning publicity expenditure on a long-term basis. When business is in the top bracket grade, why not trim costs to the minimum, thereby creating a reserve so that a splash can be made when it is in the doldrums?

Whatever the executives decide, the manager cannot afford to adopt a defeatist attitude. Now is the time when the real showman asserts himself.

Imagination, hard work and initiative will pay handsome dividends. Whether he has hard cash to support his effort or not, the showman worthy of the name will find the means to overcome the difficulties.

*

COMPETITIONS are an extremely useful means for publicising a programme—and they can be inexpensive, too. Nobody in their right senses wants to commit an economical hara-kari by promoting a competitive situation whereby it becomes necessary to organise them on the lines of those fabulous American "Bank Nights," to which The Manager referred last week.

They should not, of course, be overdone. Many showmen have used them to good effect recently. One manager even persuaded local traders to contribute prizes, which included wearing apparel. That, indeed, was an achievement in these days of coupons, shortages and high prices.

An intelligently planned competition will always appeal to the public. In organising them it is a good idea to seek the co-operation of the editor of your local newspaper. Apart from the added prestige which the paper's support gives to the contest, it is often a means of securing valuable editorial space for your kinema.

If local notabilities can be persuaded to act as judges, so much the better. The editor will be more ready to lend support to the affair and the public will be reassured that it is being run fairly.

Odeon Circuit's Drive

THE Odeon Circuit's recent exploitation drive has produced a crop of campaigns from all points of the compass. Here are some of the most interesting points selected from Odeon managers' exploitation of the various pictures involved:—

A. Brett, Odeon, Kettering, centred his publicity for "Odd Man Out" on the *Sunday Pictorial's* selection of the film as the best of the month. Foyer displays and Press advertising emphasised this point. A thousand handbills were next circularised by eight newsagents in Kettering, three in adjacent towns, and through the medium of the public library.

Brett cashed in on the success of "Great Expectations" in his campaign for "Nicholas Nickleby." He contacted local schools, literary and art societies and organised party visits to the kinema.

He organised a "My Favourite Brunette" competition for the Paramount film. In this the Co-op. Store co-operated by giving a window display and details of the contest in its daily newspaper advertising.

Mystery Lady

J. V. SANDERS, Odeon, Morecambe, made a splash for "The Razor's Edge" and "Odd Man Out."

For the former a large-scale tie-up was arranged by his assistant, T. Clarke, with the two branches of Woolworth's. Libraries also distributed bookmarks advertising both films.

Sanders obtained 4,000 reprints of the kinema's advert. which appeared in the local paper, and these, together with 1,200 "heralds," were delivered by newsagents with the morning paper.

Tie-ups were also negotiated with a shoe shop and book shops.

The alertness of a cashier resulted in a good story in the *Morecambe Visitor*. A lady, thought at first to be the Duchess of Kent, purchased two tickets on the Monday. Sanders discovered that the car in which she had arrived at the theatre bore a Middlesex registration number and the Road Fund licence was stamped "Free From Tax." He made discreet inquiries as to the lady's identity and contacted the local Press. She remained unidentified, however, but the story made good copy for the paper

Unusual Brochure

THE slogan "Mighty Film Month" was adopted by L. Wilkinson, Odeon, Nottingham, and he gave it prominence in all of his normal Press advertising and theatre publicity.

A picture of a stray dog which Wilkinson had adopted gave him an idea for something out of the ordinary in the way of publicity material.

He produced an attractively printed four-page brochure, the front cover of which bore simply a photograph of the dog and the words "Seriously now . . . !" Inside was an autobiography "by the Dog on the Cover," which, of course, introduced the Odeon's programme. The back page gave full details of the month's programmes.

Composite Campaign

A COMPOSITE campaign was carried out by J. Draycott-Simpson, Odeon, Southend, for "California," "Notorious" and "Woman Destroyed."

Tie-ups were effected with six shops in Southend

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

W. S. Lovell, Odeon, Kingswood, Bristol.
A. M. Burton, St. George's Hall, Bradford.
P. W. Pinney, Playhouse, Colchester.
L. Stanley Hodnett, Gaumont Palace, Middlesbrough.
J. Longbottom, Odeon, Chorley.

Jack Warner recently made a personal appearance at the Ambassador, Hendon, for his new film HUE AND CRY (G.F.D.). He is seen here with G. Gangloff, assistant manager, G. Foster, assistant controller, Mrs. J. H. Hutchison, L. Staples, chief projectionist, Miss E. Green, trainee projectionist, A. Williams, publicity manager, A. J. Read, "C" Circuit controller, G.B., and J. H. Hutchison, manager

A topical note was struck in this window display, arranged by G. S. Jolliffe, Odeon, Chester, for MY FAVOURITE BRUNETTE (Paramount) during the Chester race week. Apart from this, he secured exclusive use of sites for display material in the stands and bars at the racecourse and exhibited box-office cards at the fair also held during the week

and district, each one of which distributed throwaways and gummed labels. A link-up was also effected with a taxi service, and the driver of each of the 50 cars in their fleet distributed small cards.

A display panel was also erected at the "Southend Can Make It" Exhibition, and for each picture 100 arrow posters were fly-posted in the district.

Chester Winner

THE Chester race meeting coincided with the showing of "My Favourite Brunette" at the Odeon, and G. S. Jolliffe seized the opportunity to make effective play on the film title.

He obtained authority from the track officials for exclusive displays in the stands and bars. Prominence was given to the catchphrase: "You've got your favourite for to-day. Here's your favourite for to-night, Odeon, Chester." Box-office cards were also displayed in tents, refreshment huts, the paddocks, and by a bookmaker in the ten-bob ring.

A fair is also held during race week, and Jolliffe arranged for further box-office cards to be displayed on the various stalls and at the big-wheel paybox.

Window displays were also secured at two Chester stores.

Savings Drive

In his campaign for the April Drive, B. G. Purnell, Tredegar Hall, Newport, Mon., linked up with the National Savings Committee for "Odd Man Out."

For "A Woman Destroyed" he secured some effective tie-ups as a result of co-operating with the local Road Safety Officer. Drapers in the town were induced to display materials for both these films. Purnell made good use of the razor-blade tie-up for "The Razor's Edge" and secured an effective display at Boot's stores.

Word-of-Mouth Publicity

MEMBERS of F. G. Hawkins' staff at the Hippodrome, Derby, put in some useful work in promoting a word-of-mouth campaign for "Odd Man Out." They made a round of bus queues, etc., for two hours each afternoon and held, between themselves, conversations on the film which, of course, other people in the queues could not fail to hear.

A tie-up was also negotiated—a window display in a fashion house in the centre of the town.

Local Girl Makes Good

DIANA DORS, a Swindon girl, made her screen debut in "The Shop at Sly Corner." This fact gave Victor Coombe, Savoy, Swindon, a fine opportunity for special exploitation when he learned that the film had been booked at his kinema.

He immediately arranged for a series of personal appearances. A reception for Miss Dors was held on the Monday at a local hotel, and was attended by the Mayor and Mayoress and other civic dignitaries. The young lady was afterwards introduced from the stage at the kinema during the evening performance and made personal appearances again on the Thursday, Friday and Saturday.

Coombe arranged for Miss Dors' name to appear on all theatre publicity, and her visit was announced at the theatre, in the local Press and by the distribution of 2,000 throwaways. A number of photographs by a local photographer were utilised as display-frame inserts.

Mighty Atom

AN effective window display was arranged by C. H. Cox, Princess, Blackpool, for "Till the Clouds Roll By."

Using the window of the National Savings Centre, he added a novel touch by displaying in the foreground pieces of a building said to be from atom-bombed Hiroshima.

Variety at Brixton

PAT WALSHAW and his assistants at the Brixton Odeon-Astoria believe that variety is the spice of publicity.

Walshaw had sandwich-board men out with teaser notices for "The Razor's Edge," and assistant manager C. W. Pemble secured several useful shop tie-ups to round off the campaign.

"My Favourite Brunette" was plugged through six shop-windows, in which large portraits of Dorothy Lamour were supported by notices stating: "'My Favourite Brunette' would like an Easter present from among the goods in this window." Assistant manager Arthur Hazel arranged this plan.

Fine Glossop Campaign

ROY RAISTRICK, Empire, Glossop, is to be commended on a fine campaign for a three-day booking of "The Jolson Story."

A local cycle dealer was persuaded to defray the cost of printing 2,500 memo books, the front covers of which were devoted to this film. These were distributed at factory canteens, hotels, and by tradesmen, laundries, and the theatre staff.

Another trader tie-up resulted in the distribution of 5,000 calendars with the playdate ringed and carrying theatre credits. Apart from this, 4,000 bookmarks were circulated by libraries and 2,000 throwaways distributed in similar fashion to the memo books. This was followed by the dissemination of 4,000 "heralds" by arrangement with local traders.

Lettering made by the staff from scrap material, dyed in different colours and sewn to the screen tabs provided an advance announcement at the theatre.

For a stage stunt a member of the staff, suitably attired, appeared on the stage, and with face spotlighted mimed the words of the film's songs played over the non-sync.

Directional arrows were exhibited in a hundred vantage-points in the town and 1,250 gummed stickers bearing slogans were affixed to shop-windows, hoardings, light-standards and local buses.

Raistrick also persuaded the local paper to co-operate in a song contest. Two lorries owned by a haulage contractor carried banners made by the theatre staff and a local radio dealer responsible for supplying interval music at an important local football match made a feature of the film's music and announcements concerning the showing at the Empire.

Another unusual stunt was the flying of a kite above the roof of the kinema. The kite, also made by the staff, carried details of the film which could be read from the street.

A Headline Affair

HEADLINES in the local Press concerning the transfer of Stanley Matthews from Stoke to Blackpool inspired a timely boost for "Suspense" by J. Stanley Livingstone, Victoria, Stoke-on-Trent.

When the report that Matthews' transfer was a possibility appeared in the papers, he immediately arranged the distribution of a thousand throwaways. They were worded: "Suspense in the Potteries. Will Stanley Matthews go to Blackpool? 'Suspense,' starring Belita, is showing at the Victoria."

Following confirmation of the transfer he circulated another thousand throwaways worded: "Matthews Goes to Blackpool, but 'Suspense' stays showing at the Victoria."

An autographed photograph of the England team, including Matthews, which played at Hampden Park, Glasgow, was exhibited in the foyer during the week of showing.

A Local Association

EDWARD PERCY, author of "The Shop at Sly Corner," is M.P. for Ashford, Kent, and D. A. Swinarde, of the Cinema there, made use of this fact to stimulate local interest in the screening of the film. He drew attention to the local association in his advance advertising. He also exploited the "Corner Shop" angle in tie-ups with seven shops occupying corner sites in various parts of the town.

Discrimination Essential

SWISS COTTAGE is a London district where publicity has to be used with discrimination, and few of the high-class stores are willing to co-operate.

Louis E. Benjamin, of the Odeon, has, therefore, to choose his campaigns with care. For "California" Woolworth's made a display of film publicity and "California Poppy" perfume. A florist displayed stills amid blooms with the comment: "Flowers are the perfect gift: 'California' is a film in the perfect Technicolor."

For "Notorious" (RKO-Radio) Mr. Benjamin distributed 2,000 "key" cut-outs and 2,000 bookmarks through libraries and other channels.

To exploit "My Favourite Brunette" (Paramount), a hairdresser showed illustrations of the hair styles favoured by Dorothy Lamour."

Derby Exhibition

A RADAR exhibition, staged in Derby's largest store, was the highlight of F. G. Hawkin's campaign for "School for Secrets" at the Hippodrome, Derby.

Window displays were also achieved with ten radio shops and two dress salons.

Appeal for Blood Donors

WORCESTER'S Blood Transfusion Service benefited as the result of a tie-up arranged by John Bee, Gaumont, Worcester, with the Royal Infirmary for "Green for Danger."

An appeal for blood donors was made in a foyer display and nurses were on duty each day to enrol volunteers.

Bee also linked up with the county "Safety First" organisation and obtained the loan of Belisha beacons, traffic signals and signs, for display at the theatre.

Streatham Incident

NOTABLE results were achieved by Jack R. Chapman, of the Streatham Regal (A.B.C.) in his campaign to put across "Piccadilly Incident." He persuaded the management of the Locarno Dance Hall,

Continued on page 44

This neat window display was one of nine tie-ups arranged by D. J. Archer, Empire, Coventry, with the aid of a Pathe exploiteer, for WHILE THE SUN SHINES. The display unit is one of the exploitation aids available from Pathe

THIS CAR HAS HAD IT -
Did the driver TRAFFIC WITH THE DEVIL
or lack DEAD RECKONING
TRAFFIC WITH THE DEVIL
DEAD RECKONING
REGAL

P. L. Devine had this car wreck on display at the Regal, Cambridge, to draw attention to Columbia's DEAD RECKONING and the M-G-M short, Traffic with the Devil

A well-constructed model used by J. Draycott-Simpson, Odeon, Southend-on-Sea, as a foyer display for THE RED HOUSE (United Artists). It was built by House Manager Radley and Engineer Stansfield

MUSIC

Gerald Shaw has a look at the handsome pigskin travelling bag presented to him by Manager L. Benjamin on behalf of the management and staff of the Odeon, Swiss Cottage, and organist friends, prior to his departure for Cairo

PRESENTATION TO GERALD SHAW

Odeon Organist Leaves for Cairo

JUST after Gerald Shaw had made his last bow at the Swiss Cottage Odeon prior to his departure for Cairo he was, much to his surprise, "dragged" on to the stage and presented with a fine pigskin travelling case by Manager L. Benjamin, on behalf of the management, staff and friends.

Gerald was genuinely surprised. It had been a well-kept secret and quite a family affair with only one or two organ-grinders, apart from the theatre staff, subscribing.

Shaw has made a fine reputation for himself while at the Cottage, and I wish him every success in his important new assignment.

He leaves to-day for Marseilles, where he boards ship for a six-day trip through the Mediterranean—lucky Gerald.

Man of Many Roles

Had a long talk with George Tootell at his Regal, in the Isle of Man, during my holiday trip. It is difficult to realise that he has been there for the last twelve years. He is as musically keen and enthusiastic as ever.

He is, of course, the ideal man for such a position. With his long experience of the show business and his academic qualifications, it is not surprising that he has become part and parcel, if not the pivot, of the island's musical world. He has just become Secretary for the island's Musical Festival, which to most would be good enough for a whole-time job.

Ealing's park feature, "Thursday at the Summer Theatre," with Jack Lawton and Cliff Rawson as the major attraction, is making a decided hit.

Jack and Cliff are old-time partners, having worked hundreds of shows together as a piano double act while in the R.A.F.

Jack plays a mobile Hammond in the park, accompanies and presents all the artists, as well as producing the show.

Local recording facilities can be very useful to the organist. Con Doherty, Gaumont, Doncaster, has found it a valuable asset, and has made use of it for novelty interludes at the theatre.

He recorded a speech made by Margaret Lockwood when she made a personal appearance at the Gaumont, recently, and included the recording in his interlude during the week in which they showed the "Hungry Hill" trailer.

Con and manager R. Todd pulled of another stunt when Joe Baksi visited Doncaster on a goodwill mission for the National Coal Board. Con suggested that it might prove a good tie-up for the coal crisis edition of "This Modern Age," which was due to be shown at the Gaumont.

Mr. Todd contacted local officials of the N.C.B., and they eventually obtain a recorded interview, which was used in an interlude by Con.

JACK COURTNAY

SHOWMANSHIP—continued

which draws a clientele from a very wide area, to co-operate by running a contest called "Can You Act?" in which entrants were invited to perform scenes from the film, using the actual script from the studios.

Four winners were picked each night for a week, and the finalists were judged by a committee including Herbert Wilcox, director of the picture, Anna Neagle and Jympson Harman, the *Evening News* critic.

Local Premiere

A LOCAL premiere of "Great Expectations" (G.F.D.) was arranged by C. W. Frith, Odeon-Astoria, Streatham. The Mayor and Council of Wandsworth were invited to the screening and to meet Anthony Wager, juvenile star of the film.

Apart from this, Frith had an arrangement with the local branch of W. H. Smith's and secured a fine display in their store window and the distribution of reminder bookmarks through all the Council lending libraries. The staffs of the latter were instructed to suggest the book to borrowers. A photographer also provided a suitable display in his window.

Five Star Affair

THE personal appearance of a star on the opening night of a film is not unusual, but I think Maurice Cheepen and his assistants at the Trocadero, Elephant and Castle, can boast about their achievements for "Hungry Hill," which included the appearance of a different star on five succeeding nights.

Margaret Lockwood opened the campaign on Monday and met the Mayor; on Tuesday Anthony Wager followed up and Dermot Walsh was present on Wednesday. Thursday was notable for Shamus Locke doing the "Troc.-Walk" with general manager Maurice Cheepen in the foyer, and the drive concluded on Friday with Dennis Price signing autographs for a crowd of admirers in the vestibule.

Animated Effect

KEITH B. S. HANN, general manager of the Old Kent Road Odeon-Astoria, likes to get animation into his foyer display. He succeeded in this with his display for "Odd Man Out," a large cut-out head of James Mason, backed by a revolving panel, which revealed alternately the names of the actor and the film.

He also had tie-ups with a gentlemen's outfitter, shoe salesman, electricity company, hatter and handbag dealer, all of whom ticketed their goods: "Britain has made it!" and showed a 5-ft. upright panel carrying publicity for the picture as something else worthwhile made in Britain.

The new Westrex sound system has lately been installed in this theatre, and Press announcements were worded to suggest that this had been done to give the best results in reproducing this film.

A Striking Model

WHILE he was in control of the Harlesden Odeon (he is now at Hounslow), H. Jelly made use of a striking model to advertise "Odd Man Out" (G.F.D.).

It consisted of a corner wall with a street-lamp projecting from a bracket. In front of the right half wall was a cut-out of James Mason as the fugitive; on the left half a replica of the Odeon quad-board frame containing film title, Mason's name and the playdate.

This model, based on a scene from the film, was placed for a week in a shop-window and transferred to the Odeon foyer during the film's run.

Jelly also had a tie-up with one of the local stores on the theme, "Don't be the 'Odd Man Out'—let us serve you."

A Happy Event

H. A. ROBERTSON, Odeon, Greenwich, was responsible for some appropriate but unusual publicity for "Welcome Stranger."

Over the canopy front he fixed a gigantic cut-out of the traditional stork and a trio of comic cherubs. Robertson also persuaded the local maternity hospital to supply him daily with the names and addresses of expectant mothers. An embossed greeting-card was then sent from the theatre offering congratulations and good wishes, and the first infant to arrive each day qualified for a complimentary ticket available at the Odeon at some future date. This scheme created interest among the medical and nursing professions, and also attracted the attention of the local Press.

"Sly Corner" Display

A SERIES of tie-ups arranged by S. E. Pascoe-Williams and his aide, T. J. B. Hoare, have produced window displays for recent films at the Ritz, Woking.

An outfitter with premises on the corner of an important road junction devoted a window to "Shop at Sly Corner" publicity, and for "Sea of Grass" a link-up with grass seed was made at Woolworth's.

The local electricity showroom was the location for a display on "While the Sun Shines," and book-shop tie-ups were planned for "Of Human Bondage."

Apart from a music-shop link-up for "Till the Clouds Roll By" they arranged a song contest, in which patrons were invited to select what they considered were the best eight Kern numbers featured in the film.

Tall Stories, No Doubt

A SHORT-STORY writing competition was promoted by T. B. Wilkins, Corona, Great Crosby, Liverpool, in conjunction with a local paper, for "Hungry Hill."

In keeping with the atmosphere of the film the stories had to be Irish ones, and limited to 200 words. The paper concerned, of course, gave the contest publicity in its editorial columns. This was supported by foyer displays and trader tie-ups.

Neat Hanley Display

A NEAT window display tie-up with a local gown shop was arranged by J. Mervyn Yardley, of the Odeon, Hanley, to put over "Black Narcissus."

The back of the window was attired with stills and posters relating to the film, and in the foreground were dresses of the new patterned print adopted by Grafton Fabrics with the "Black Narcissus" design.

In the Words of Shakespeare

KENNETH B. PARKER, The Picture House, Dunoon, obtained the co-operation of the Rector of Dunoon Grammar School for "Henry V."

The Rector not only arranged for his pupils to attend a special matinée, but also assisted Mr. Parker in compiling the matter for 5,000 handbills. This gave illustrations of words and expressions originally coined by Shakespeare and which are used quite extensively to-day.

Police Co-operation

A STREET parade which commanded considerable local interest was staged by P. L. Devine of the Regal, Cambridge, to put over "Dead Reckoning" and the M-G-M short, "Traffic With the Devil."

With the co-operation of the borough police he arranged for a badly damaged car to be towed around the town by a breakdown wagon, accompanied by a mobile police escort. Displayed on each side of the breakdown van were large banners worded: "This car has HAD it did the driver 'Traffic with the Devil' or lack 'Dead Reckoning'?" The rear of the smashed car carried a poster giving details of the film and times of showing.

On the Monday defore playdate the car was towed to the kinema, where a squad of police were in attendance to hold up the traffic while the car was reversed into the foyer.

The playdate of the films coincided with the publication of the results of a Road Safety Competition organised by the Cambridge Accident Prevention Council, so Devine invited the Mayor and members of the Council to present the prizes from the Regal stage.

In addition he arranged 12 tie-ups with shops and garages and had 150 specially printed D.C.s posted around the town. These were worded: "Walk, cycle or drive with care to see 'Dead Reckoning' at the Regal," and "The pace that thrills is the pace that kills—so if its thrills you want, get them at the Regal—the safe way—see 'Dead Reckoning.'"

Treasure Hunt

PRELIMINARY exploitation for "The Man Within" carried out by E. M. Williams, of the Scala Theatre, Ilfracombe, started a couple of weeks before the playdate, when envelopes addressed to "Mr. Filmfan," containing matter about the film in the form of a personal note, were packed in parcels from shops, left in buses, and other places where they were sure to attract notice.

Three days before the playdate a treasure hunt was organised and was featured in the local Press. Complimentary tickets were concealed in various places, and hunters were given clues by hints in the local paper. It aroused a great deal of interest, especially when the "treasures" were discovered in some very unlikely places.

Other Credits

A. H. Wootten, Beau Nash, Bristol ("Cloak and Dagger"); J. Mervyn Yardley, Odeon, Hanley (April Drive); Edwin Whiteley, Savoy, Worksop ("The Shop at Sly Corner"); C. W. Collings, P. H. Chatham ("Damaged Lives"); N. F. Comer, Odeon, Taunton; N. Wallace, Alhambra, Barnsley ("Odd Man Out"); D. Bowden, Regal, Bridlington ("Night and Day"); J. Harvey, New Cinerama, Glasgow ("Song of the South").

The Showman

TECHNICAL

C.E.A. Vetoes "Closed Shop" in New Apprenticeship Scheme

AFTER rejecting the original proposals for the Apprenticeship Scheme, drafted as the result of joint meetings with the N.A.T.K.E., the C.E.A. General Council gave its approval to a simplified scheme submitted by the General Purposes Committee at the Eastbourne Conference, last week.

A number of branches objected to the original draft. The Leeds branch put forward an alternative scheme, but this was turned down on the grounds that it involved 2½ hours' attendance at classes each week for a period of three years, and that, in the main, it was purely an educational one. From Scotland came a demand for a modified form of apprenticeship deed to suit Scottish areas.

FROM the outline of the C.E.A.'s recommendations it would seem that they are a compromise between exhibitor objections, the N.A.T.K.E.'s objective, and requirements demanded by the Ministry of Labour and Ministry of Education.

Two points likely to cause lively discussion are the C.E.A.'s provision that the scheme should be a voluntary one, allowing members to "contract out" if necessary, and that an apprentice should not be compelled to join the N.A.T.K.E.—in other words, a veto on the "closed shop."

The Union's reaction to these demands was not forthcoming at the time of writing my notes, since the detail of the proposals had not officially reached the N.A.T.K.E. headquarters. But no doubt they were a top priority on Tom O'Brien's table when he resumed duties following his American trip.

SO far as remunerations are concerned, it was proposed in the original draft that the commencing wage should be £2 per week with an increase of 5s. a week on the completion of every six months of service. The C.E.A. now suggests that the commencing wage should be the wage of the probationers in the various branch agreements.

Among the other recommendations are those indicating that the C.E.A. and N.A.T.K.E. should be jointly responsible for the operation and financing of the scheme with the B.K.S., preparing a syllabus and training blueprint in consultation with the Ministry of Education.

The apprentice would have to attend courses of instruction at technical schools in various areas, and on passing an examination at the end of the training period a certificate of competency will be issued by the B.K.S.

In the C.E.A.'s view the theoretical studies should be completed in as short a time as is practicable and attendance at training courses should be restricted to a maximum of 1½ hours per week over a period of not more than two years.

THE fuel situation becomes more and more confusing. Last week the Ministry of Fuel and Power called a halt to plans for the conversion of existing solid fuel heating plant to oil.

February's fuel crisis prompted the Government to support a conversion programme as a means of conserving coal, and many manufacturers and exhibitors, anxious to assist in the national economy and to avert a recurrence of this year's catastrophe, made plans to install oil burners.

Now the Minister of Fuel has stated that it has become necessary to review the programme in view of the fact that the supply of oil available—5,000,000 tons a year—had already been allocated. This, the Minister said in his statement to the House of Commons, was the maximum that could be achieved at the present time and, therefore, no new applications for conversion could be entertained.

Ted Driscoll, C. H. Hunt, directors of Walturdaw, and John Witchells, South West representative for the company, are caught in happy mood by our roving camera at the Eastbourne Conference. Exhibitors had the opportunity of seeing a demonstration of the Walturdaw "5" installation at the Central, Eastbourne

RCA SOUND SYSTEM

THE Minister said that the position would be reviewed again in the autumn, when it was expected that the coal output situation would be clarified.

The position, then, is that while it is still necessary to conserve coal, we cannot make further inroads into the supplies of oil, which in some quarters is believed to be plentiful. I would say this latest move is bound up with the dollar shortage and difficulties arising out of the international oil agreements.

Those who have not been fortunate in obtaining authorisation for conversion to oil will have to rely upon the availability of solid fuel and their ability to save and store as much as possible for use in the event of another crisis period next year.

SOME interesting facts concerning the India film Industry were given to me by Akbar M. Fazalbhoy, principal of the Bombay firm which bears his name, who is visiting this country to renew a long-standing association with British equipment manufacturers.

During the war, export of equipment to India was out of the question, naturally, and the Industry there had to turn to America for supplies. To date, some 1,035 projectors, mainly Simplex, have been imported by Fazalbhoy's company, and of this total 750 have been shipped since the cessation of hostilities.

FAZALBHOY told me that supplies of projection and sound equipment from America were inadequate for current demands. There is, he says, a great deal of room for British equipment.

In fact, RCA, of America, unable at the present stage to increase its present flow of exports, has allocated a proportion of its British made sound equipment for the Indian market.

G. S. MOORE, M.Sc., A.Inst.P., F.R.P.S., has been appointed to succeed John Smith as manager of Ilford's Cine-Service in Wardour Street.

Mr. Moore is widely known for his work on emulsions and sensitometry, and many readers will recall his excellent paper, "Practical Aspects of Sensitometric Control"—delivered to the B.K.S. earlier in the year.

W. G. ALTRIA.

Installation News

G.B.-KALEE BUSY DURING MAY

New sound and projection equipment, including some complete Gaumont-Kalee "21" installations, has been supplied to a large number of kinemas by G.B.-Kalee during May. They include:—

Palace, Aspatria; Osborne Cinema, Cheadle; Empire, Chester-le-Street; Hippodrome, Ellesmere Port; Haltwhistle Cinema; Inchicore Cinema; Broadway, Letchworth; Derby and Gaiety Cinemas, Liverpool; Llanidloes-Cinema; Lydney Picture House; Grosvenor Picture Palace, Manchester; Maidenhead Rialto; Middlesbrough Scala; Nottingham News Theatre; Princes Cinema, Openshaw; Paignton Regent; Rathmines Princess; Salford Dominion; Park Picture Palace, Sheffield; Wallsend Royal; and The Cinema, Whitehead (Co. Antrim).

Ross at Swinton

The Manchester branch of Pathé Equipment, Ltd., of which H. G. Tommey is manager, has installed Ross machines at the Plaza, Swinton, Lancs.

Mr. Tommey has also secured the contract to install Nevelector rectifiers at the Victory, Oldham Road, Manchester.

More Walturdaw "5s"

Manchester branch, Walturdaw Cinema Supply Co., of which Vic. Milgate is manager, has installed Walturdaw No. 5 projectors at the King's, Oldham. The branch has also made a number of installations of Spectrola revolving spotlights, including three at Belle Vue.

The company's Liverpool branch is to install amplification equipment at the Philharmonic Hall, Liverpool.

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PEOPLE

Henry Jacobs to Join London Films: Alan Williams Promoted

HENRY ("JAKE") JACOBS is shortly leaving Gaumont-British to take up a new position with London Films, and will be concerned with the organisation of personal appearances.

Jacobs, who has had sixteen years' experience in the Industry, was discharged eighteen months ago from the the Services with the rank of Captain in the Royal Marines, and rejoined G.-B. under James Forsyth as assistant exploitation manager.

Much of his work concerned personal publicity for Rank stars, and his work on personal appearances throughout the Gaumont circuit has set a new standard for these as regards presentation and results.

It will be remembered that his work was discussed in a KINE. article by Len. Wallace on a country-wide tour with Margaret Lockwood.

ALAN WILLIAMS has been appointed publicity manager for the G.-B. North London circuit, and relinquishes the management of the Majestic, Rochester. He has been in show business for 22 years and joined G.-B. as a probationer at the Princes, Kennington, at the age of 19.

In 1938 he was appointed to the Majestic and remained there until November, 1940, when he joined the R.A.F. as wireless mechanic. He returned to the Majestic when he was demobbed in December, 1945.

His successor at Rochester is GEORGE FREWIN, who has been with G.-B. since 1928.

The vacancy created by the promotion of F. G. E. WILLIAMS to an assistant theatre controllership of the Odeon organisation in the London area has been filled by the appointment of GEORGE GUTHRIE as manager of the Camberwell Odeon.

A native of Glasgow, he was for a while before the war with Paramount at Cardiff and elsewhere. He left that company to join Granada Theatres, for whom he managed halls at Willesden and Enfield.

Early in 1940 he returned to the North to take over the Bridgeton Arcadia, Glasgow, and two years later became manager of the Palace, Aberdeen. He was later appointed general manager of the Leeds Odeon, and in 1946 was promoted to a position under L. B. Fancourt.

After an association with the entertainment world extending over the past 48 years, FRED CARR, manager of the Langham, Pinner, Middlesex, has retired from the business.

He became an actor at the age of seventeen years and was stage manager and actor with the Melvilles for twelve years. After the first World War he was Press representative to Lee Ephraim and Sir Alfred Butt at the Drury Lane Theatre, and first became associated with the kinema 12 years ago. Fred took over at the Langham in 1940 when WILLIAM WYATT joined the Forces. The latter has now returned to resume his former appointment.

H. JACOBS

FRED. CARR

Miss MURIEL AVERBUCH, daughter of A. Averburgh, the director of Plaza, Newport, Mon., was married to Dr. Joseph Leopold Trent, of London, on June 8.

GEORGE H. REA, previously on the renting side of the business, has joined the Clifton circuit. He is undergoing training with E. V. Walls at the Clifton, Perry Barr, Birmingham, for a managerial appointment.

E. F. JOHNSON has left St. George's Hall, York, where he has been manager for the past 18 months, to become temporary manager at the Majestic, Leeds, during the continued absence through illness of F. S. Norris.

Johnson has been with Gaumont-British since 1935, serving at Newcastle-on-Tyne and Middlesbrough among other places.

Before Johnson left York he was presented with a desk lighter by the St. George's staff.

C. W. SCOTT-BUCCLEUCH, A.B.C. supervisor, who has been ill for some months past, entered the Eversfield Chest Hospital, St. Leonard's-on-Sea, on June 14. He has made good progress toward a recovery during the enforced rest and we hope to report a complete restoration to health in the near future.

The Baby of the Century, is the description given by FRANK L. HEATH, manager of the Century, Clacton, Essex, to the latest addition to his family—Roger Leslie, born on June 6, and weighing 7½ lbs. Roger is Mr. and Mrs. Heath's sixth child; there are now four boys and two girls.

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., June 19 and Wed., June 25

Thursday

Dear Ruth (*Paramount*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: William Holden, Joan Caulfield, Edward Arnold, Billy DeWolfe, Mona Freeman, Mary Philips and Virginia Welles. **Director:** William Russell.

Adaptation of the stage comedy by Norman Krasna, the plot of which centres around the hectic happenings which start when Mona Freeman, as a young girl, writes to a lieutenant overseas, using her elder sister's name and photograph.

The lieutenant comes home expecting a warm welcome from the elder sister, played by Joan Caulfield, who has never heard of him. Because he is due to leave again in two days she decides she will not disappoint him by exposing the real state of affairs, much to the dismay of her stuffy suitor, played by Billy DeWolfe. William Holden is the young lieutenant.

Frieda (*G.F.D.*)

Studio One. **10.30 a.m.**

Cast: David Farrar, Glynis Johns, Flora Robson, Albert Lieven, Mai Zetterling. **Director:** Basil Dearden.

The story of an Englishman who marries the German girl responsible for his escape from a German prisoner-of-war camp and brings her back to England as his wife. She loves him, but he is not in love with her and married her merely in order to get her a British passport.

The film introduces a new Swedish star, Mai Zetterling.

Carnegie Hall (*United Artists*)

Plaza. **10.45 a.m.**

Cast: Marsha Hunt, William Prince, Frank McHugh, Martha O'Driscoll, and fifteen world-famous musical personalities. **Director:** Edgar G. Ulmer.

Produced by Boris Morros and William Le Baron, the film tells the story of New York's famous music centre. It features fifteen famous artists, including Walter Damrosch, Bruno Walter, Lily Pons, Gregor Piatigorsky, Rise Stevens, Artur Rodzinski, Artur Rubinstein, Jan Peerce, Ezio Pinza, Vaughn Monroe and his Orchestra, Jascha Heifetz, Fritz Reiner, Leopold Stokowski, Harry James and the New York Philharmonic Quintette, and the Philharmonic-Symphony Orchestra of New York.

Bulldog Drummond at Bay (*Columbia*)

G.B. Private Theatre. **10.45 a.m.**

Cast: Ron Randell, Anita Louise, Terry Kilburn, Holmes Herbert. **Director:** Sidney Salkow.

Adventure drama based on the "Sapper" character. Drummond and the forces of Scotland Yard find themselves opposed to a mysterious blonde who is forced to throw in her lot with a band of jewel thieves.

Out California Way (*British Lion*)

Hammer Theatre. **11 a.m.**

Cast: Monte Hale, Adrian Booth, Bobby Lake. **Director:** Lesley Selander.

Monte Hale, cowboy, arrives in California to try and get a job in films. He meets 12-year-old Danny McCoy, who is trying to get his trained horse, Pardner, into pictures. Monte and the horse put on an act and as a result get a small part in a film. But before they achieve success they are subject to the unscrupulous attentions of a Western star.

So Ends Our Night (*International*)

G.-B. Theatre. **2.30 p.m.**

Cast: Frederic March, Margaret Sullavan, Frances Dee, Glenn Ford, Anna Sten, Eric Von Stroheim. **Director:** John Cromwell.

Reissue. Emotional drama from the novel "Flotsam," by Erich Remarque. The action takes place in pre-war Europe and describes the loves, pathos, and adventures of political refugees who endeavour to forestall further Nazi persecution.

Friday

End of the Rainbow (*British Lion*)

Studio One. **11 a.m.**

Cast: Nelson Eddy, Ilona Massey, Joseph Schildkraut, Elsa Lanchester, Hugo Haas, Lenore Ulric and the American G.I. Chorus. **Director:** Allan Dwan.

Romantic drama, the story of which is based on the Russian attempt in the early nineteenth century to colonise in America and form a trading post—Fort Ross—on the Pacific coast.

Nelson Eddy is seen as Jim Laurence, a former U.S. Army cavalry officer and frontiersman who offers his services to the governor, Prince Nickolai Balinin, played by Hugo Haas. Ilona Massey is cast as the aristocratic daughter of a Russian general who has arrived at the fort to effect secretly the escape of her husband, Count Igor Savin (Joseph Schildkraut), sentenced to life imprisonment for his part in a political plot.

Monday

Winter Wonderland (*British Lion*)

Hammer Theatre. **11 a.m.**

Cast: Lynne Roberts, Charles Drake, Roman Bohnen, Eric Blore. **Director:** Bernard Vorhaus.

Nancy Wheeler meets Steve, a ski-ing instructor, who invites her to participate in the ski festival. On the way home she falls into an icy crevasse.

Steve, who believes she is the daughter of a millionaire, rescues the unconscious girl and takes her back to the hotel.

On leaving, Nancy is presented with a heavy bill. So that her father won't have to sell his farm to meet the debt, Steve, who has now learned the truth, allows her to win a ski race and win the prize money.

Tuesday

Web of Danger (*British Lion*)

Hammer Theatre. **11 a.m.**

Cast: Adele Mara, Bill Kennedy, Damian O'Flynn and Richard Loo. **Director:** Philip Ford.

Ernie Reardon, bridge construction foreman, has a fight with his boss, William O'Hara, and walks out on the job.

He learns that members of his former crew have also resigned, but leads them back to work when O'Hara is struggling against time to complete the middle span of the bridge before a storm breaks.

Time Out of Mind (*G.F.D.*)

Studio One. **10.30 a.m.**

Cast: Phyllis Calvert, Robert Hutton, Ella Raines, Eddie Albert, Leo G. Carroll, Helena Carter, John Abbott, Henry Stephenson. **Director:** Robert Siodmak.

Phyllis Calvert's first Hollywood-made picture in which she has the rôle of a servant in a wealthy family who forfeits her own happiness to further the career of the son of the house (Robert Hutton) as a composer.

Against heavy odds which include family opposition, the boy's own weakness for liquor and his marriage to a social butterfly, she succeeds in gaining recognition for his talents and is present to see him conduct his own symphony.

Paula (*Columbia*)

Hammer Theatre. **2.30 p.m.**

Cast: Glenn Ford, Janis Carter, Barry Sullivan, Edgar Buchanan. **Director:** Richard Wallace.

Action story in which a waitress plans to abscond with a banker and £50,000, kill another man who resembles the banker and leave his body in a crashed car in the hope that the corpse will be assumed to be that of the banker.

A sudden change of mind on the woman's part, it is said, leads to an unexpected climax.

Wednesday

Dancing with Crime (*Paramount*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Richard Attenborough, Barry K. Barnes, Sheila Sim, Garry Marsh, Bill Rowbotham, John Warwick, Judy Kelly, Barry Jones, Cyril Chamberlain, John Salew. **Director:** John Paddy Carstairs.

Thick-ear melodrama of black-market racketeers. The picture tells its story in the streets and by-ways of London.

Dickie Attenborough as Ted Peters and Dave Robinson, played by Bill Rowbotham, are demobilised, and Ted becomes a taxi-driver. Dave gets mixed up with a gang of black marketeers, is murdered, and his body is dumped into Ted's cab. Ted resolves to do all he can to bring the killer to justice.

He falls into a trap but fights his way out. Ted's girl friend Joy, played by Sheila Sim, is abducted by Gregory, the gang leader, played by Barry Jones.

Ted pursues Gregory, finally rescuing Joy and leaves the police to take care of Gregory and his henchmen.

Bob, Son of Battle (*20th Century-Fox*)

Century Theatre, Soho Square. **10.30 a.m. and 2.30 p.m.**

Cast: Lon McCallister, Peggy Ann Garner, Edmund Gwenn, Reginald Owen. **Director:** Louis King.

Edmund Gwenn has the rôle of a shepherd disliked by the inhabitants of the village on the Scottish border where he lives. His vices, cruelty and drunkenness, finally compel his son to run away and live with another farmer, with whose daughter he falls in love.

There is rivalry between the two families, which is brought to a head when their respective dogs compete for the sheep dog trials. A generous gesture on the part of one of the farmers reforms the other, however, and brings about a reconciliation. The film is photographed in Technicolor.

The Romance of Rosy Ridge (*M-G-M*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Van Johnson, Janet Leigh, Thomas Mitchell, Marshall Thompson, Guy Kibbee, Jim Davis, Russell Simpson. **Director:** Roy Rowland.

Boy and girl romance based on a story by Makinlay Kantor, first published in the *Saturday Evening Post*.

Adapted for the screen by Lester Cole, the story relates the struggle of the couple in the reconstruction period following the American Civil War and is enacted against the background of the Ozark Mountains in Missouri.

The Millerson Case (*Columbia*)

Hammer Theatre. **2.30 p.m.**

Cast: Warner Baxter, Nancy Saunders, Paul Guilfoyle, James Bell. **Director:** George Archainbaud.

Latest in the "Crime Doctor" series. When the psychiatrist arrives at a secluded village to take a holiday he is involved in several mysterious deaths. With the scantiest of clues, his research brings him to the solution of the case in an unexpected quarter.

Maureen O'Hara, John Payne and Edmund Gwenn in THE BIG HEART, formerly entitled "The Miracle on 34th Street," a 20th Century-Fox comedy about an eccentric who becomes Santa Claus in a New York store. It will be Trade shown on Thursday, June 26, at the Century Theatre, at 10.30 a.m. and 2.30 p.m.

Warner to Release Kearton Film

Warner Bros. are to distribute "Journey to Adventure," a chronicle of the life and films of kinematographer-naturalist Cherry Kearton.

The picture was written and compiled by James M. Anderson and produced by Burt Hyams for Select Classic Productions. The Trade show will be held on Friday, July 4, at Studio One at 10.30 a.m.

Ranking as exhibitor's quota, "Journey to Adventure" covers in its four reels Kearton's boyhood and his more than 40 years of picture-making.

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WANTED immediately, Chief Operator; good Second would do; 6-day week evenings only; permanent position.—Full particulars and wage required, S., Box 215, Kinematograph Weekly.

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ASSISTANT required immediately, publicity film section, Manchester engineering firm; includes library bookings, despatch, maintenance, and arranging production details under supervision; expert knowledge films not essential.—Box No. 378, 8, Serle Street, London, W.C.2.

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MANAGER seeks position; full charge; vast experience in all lines; stage presentations, children's activities, publicity, sound references; bonded; age 55; Sussex district preferred.—U., Box 217, Kinematograph Weekly.

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KINEMA Manager, at liberty, requires position, London or provinces; very strong on publicity.—U., Box 242, Kinematograph Weekly.

COMMERCIAL Photographer, aged 23, ex-R.A.F., seeks position as Camera Assistant, preferably on documentary unit.—Z., Box 247, Kinematograph Weekly.

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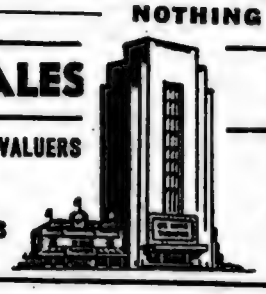

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Continued from page 50

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		NEWCASTLE.				
Tues., June 24	10.45 a.m.	Essoldo	Something to Sing About ...	International ...	James Cagney ...	U
,, ,, 24	10.45 a.m.	Stoll	Magnificent Rogue	British Lion ...	Lynne Roberts ...	A
,, ,, 24	10.30 a.m.	Grainger ...	The Rich Full Life	M-G-M	Elizabeth Taylor ...	U
Wed., ,, 25	10.45 a.m.	Essoldo	Black Memory	Ambassador ...	Michael Medwin ...	A
,, ,, 25	10.45 a.m.	Stoll	Out California Way	British Lion ...	Monte Hale	U
,, ,, 25	10.45 a.m.	Grainger ...	Blind Spot	Columbia	Chester Morris ...	A
Thur., ,, 26	10.30 a.m.	Stoll	Fun on a Week-end	United Artists ...	Eddie Bracken ...	A
,, ,, 26	10.45 a.m.	Essoldo	Winter Wonderland	British Lion ...	Lynne Roberts ...	A
,, ,, 26	10.45 a.m.	Grainger ...	For the Love of Rusty	Columbia	Ted Donaldson ...	U
,, ,, 26	10.30 a.m. & 3 p.m. ...	Own Theatre ...	The Big Heart	20th Century-Fox	Maureen O'Hara ...	U
Fri., ,, 27	10.45 a.m.	Grainger ...	Halfway House (Reissue) ...	A.B.F.D.	Francoise Rosay ...	A
,, ,, 27	10.30 a.m.	Essoldo	Waterloo Road (Reissue) ...	Eros...	John Mills	A
,, ,, 27	10.45 a.m.	Stoll	End of the Rainbow	British Lion ...	Nelson Eddy	A
,, ,, 27	10.30 a.m.	Pavilion ...	The Brothers	G.F.D.	Patricia Roc	A
		NOTTINGHAM.				
Tues., June 24	10.45 a.m.	Scala	Woman Alone (Reissue) ...	A.B.F.D.	Henry Wilcoxon ...	A
,, ,, 24	10.45 a.m.	Elite	Magnificent Rogue	British Lion ...	Lynne Roberts ...	A
Wed., ,, 25	10.45 a.m.	Scala	Out California Way	British Lion ...	Monte Hale	U
Thur. ,, 26	10.45 a.m.	Scala	End of the Rainbow	British Lion ...	Nelson Eddy	A
Fri., ,, 27	10.45 a.m.	Carlton	Winter Wonderland	British Lion ...	Lynne Roberts ...	A
,, ,, 27	10.45 a.m.	Scala	The Brothers	G.F.D.	Patricia Roc	A
,, ,, 27	10.30 a.m.	Elite	The Rich Full Life	M-G-M.	Elizabeth Taylor ...	U
		SHEFFIELD.				
Tues., June 24	10.45 a.m.	Union St. P.P. ...	South of Pago Pago (Reissue) ...	A.B.F.D.	Victor McLaglen ...	A
Wed., ,, 24	10.45 a.m.	Hippodrome ...	Magnificent Rogue	British Lion ...	Lynne Roberts ...	A
,, ,, 25	10.45 a.m.	Union St. P.P. ...	Woman Alone (Reissue) ...	A.B.F.D.	Henry Wilcoxon ...	A
,, ,, 25	10.30 a.m.	Gaumont ...	Sinbad the Sailor	RKO-Radio ...	Douglas Fairbanks, Jun.	U
Thur., ,, 25	10.45 a.m.	Cinema House	Out California Way	British Lion ...	Monte Hale	U
,, ,, 26	10.30 a.m.	Cinema House	Dear Murderer	G.F.D.	Eric Portman ...	A
,, ,, 26	10.30 a.m.	Union St. P.P. ...	The Perils of Pauline	Paramount ...	Betty Hutton ...	U
Fri., ,, 26	10.45 a.m.	Hippodrome ...	End of the Rainbow	British Lion ...	Nelson Eddy	A
,, ,, 27	10.45 a.m.	Union St. P.P. ...	Winter Wonderland	British Lion ...	Lynne Roberts ...	A
,, ,, 27	10.30 a.m	Gaumont ...	The Brothers	G.F.D.	Patricia Roc	A

TRADE SCREENINGS IN THE PROVINCES

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		BIRMINGHAM.				
Tues., June 24	10.30 a.m.	Scala	Fun on a Week-end	United Artists	Eddie Bracken	A
,, ,, 24	10.45 a.m.	Futurist	So Ends Our Night (Reissue)	International	Glenn Ford	A
,, ,, 24	10.45 a.m.	Forum	End of the Rainbow	British Lion	Nelson Eddy	A
Wed., ,, 25	10.30 a.m.	Scala	Black Memory	Ambassador	Michael Medwin	A
,, ,, 25	10.45 a.m.	Forum	Winter Wonderland	British Lion	Lynne Roberts	A
,, ,, 25	10.30 a.m.	Futurist	Millie's Daughter	Columbia	Gladys George	A
Thurs., ,, 26	10.45 a.m.	Forum	Web of Danger	British Lion	Adele Mara	A
,, ,, 26	10.30 a.m.	Scala	For the Love of Rusty	Columbia	Ted Donaldson	U
,, ,, 26	10.30 a.m.	Futurist	Moss Rose	20th Century-Fox	Peggy Cummins	U
Fri., ,, 27	10.30 a.m.	Forum	Sinbad the Sailor	RKO-Radio	Douglas Fairbanks, Jun.	A
,, ,, 27	10.30 a.m.	Scala	The Brothers	G.F.D.	Patricia Roc	U
		BRISTOL.				
Fri., ,, 27	10.30 a.m.	News Theatre	The Brothers	G.F.D.	Patricia Roc	A
		CARDIFF.				
Tues., June 24	10.30 a.m.	Olympia	South of Pago Pago (Reissue)	A.B.F.D.	Victor McLaglen	A
,, ,, 24	11 a.m.	Capitol	Fun on a Week-end	United Artists	Eddie Bracken	A
,, ,, 24	10.30 a.m.	Park Hall	Gambling Hell	Renown	Eric Von Stroheim	A
,, ,, 24	10.45 a.m.	Odeon	The Perils of Pauline	Paramount	Betty Hutton	U
,, ,, 24	10.45 a.m.	Empire	End of the Rainbow	British Lion	Nelson Eddy	A
Wed., ,, 25	10.30 a.m.	Park Hall	When's Your Birthday ? ; I Take this Oath (Reissues).	Renown	Joe E. Brown	U
,, ,, 25	10.45 a.m.	Olympia	Winter Wonderland	British Lion	Lynne Roberts	A
Fri., ,, 27	10.45 a.m.	Park Hall	Said O'Reilly to McNab (Reissue)	International	Will Fyffe	U
,, ,, 27	10.45 a.m.	Olympia	Web of Danger	British Lion	Adele Mara	U
,, ,, 27	10.45 a.m.	Empire	The Brothers	G.F.D.	Patricia Roc	A
		GLASGOW.				
Tues., June 24	10.45 a.m.	La Scala	Fun on a Week-end	United Artists	Eddie Bracken	A
,, ,, 24	10.45 a.m.	Regal	End of the Rainbow	British Lion	Nelson Eddy	A
,, ,, 24	10.45 a.m.	Playhouse	For the Love of Rusty	Columbia	Ted Donaldson	U
Wed., June 25	10.30 a.m.	La Scala	Sinbad the Sailor	RKO-Radio	Douglas Fairbanks, Jun.	U
,, ,, 25	10.45 a.m.	Regal	Winter Wonderland	British Lion	Lynne Roberts	A
,, ,, 25	10.45 a.m.	Playhouse	Millie's Daughter	Columbia	Gladys George	A
Thurs. ,, 26	10.45 a.m.	Regal	Web of Danger	British Lion	Adele Mara	U
Fri., ,, 27	10.45 a.m.	Playhouse	Blind Spot	Columbia	Chester Morris	A
,, ,, 27	10.45 a.m.	Picture House	The Brothers	G.F.D.	Patricia Roc	A
,, ,, 27	11 a.m. & 2.30 p.m.	Own Theatre	Bob, Son of Battle	20th Century-Fox	Lon McCallister	A
,, ,, 27	10.45 a.m.	La Scala	The Rich Full Life	M-G-M.	Elizabeth Taylor	U
,, ,, 27	10.30 a.m.	Cosmo	The Well Digger's Daughter	British Lion	Raimu	A
		LEEDS.				
Tues., June 24	10.45 a.m.	Tower	Fun on a Week-end	United Artists	Eddie Bracken	A
,, ,, 24	10.45 a.m.	Tatler	Said O'Reilly to McNab (Reissue)	International	Will Fyffe	U
,, ,, 24	10.30 a.m.	Scala	Sinbad the Sailor	RKO-Radio	Douglas Fairbanks, Jun.	U
,, ,, 24	10.45 a.m.	Majestic	End of the Rainbow	British Lion	Nelson Eddy	A
Wed., ,, 25	10.45 a.m.	Majestic	Winter Wonderland	British Lion	Lynne Roberts	A
,, ,, 25	10.30 a.m.	Tower	Monte Cristo's Revenge	Columbia	Louis Hayward	A
Thurs., ,, 26	10.45 a.m.	Majestic	Web of Danger	British Lion	Adele Mara	U
,, ,, 26	10.45 a.m.	Tower	For the Love of Rusty	Columbia	Ted Donaldson	U
,, ,, 26	10.30 a.m.	Ritz	The Rich Full Life	M-G-M.	Elizabeth Taylor	U
Fri., ,, 27	10.45 a.m.	Tatler	So Ends Our Night (Reissue)	International	Glenn Ford	A
,, ,, 27	10.45 a.m.	Tower	Bulldog Drummond at Bay	Columbia	Ron Randell	A
,, ,, 27	10.45 a.m.	Scala	The Brothers	G.F.D.	Patricia Roc	A
		LIVERPOOL.				
Tues., June 24	10.45 a.m.	Futurist	Fun on a Week-end	United Artists	Eddie Bracken	A
,, ,, 24	10.45 a.m.	Scala	So Ends Our Night (Reissue)	International	Glenn Ford	A
,, ,, 24	10.45 a.m.	Forum	End of the Rainbow	British Lion	Nelson Eddy	A
Wed., ,, 25	10.45 a.m.	Forum	Winter Wonderland	British Lion	Lynne Roberts	A
,, ,, 25	10.45 a.m.	Futurist	For the Love of Rusty	Columbia	Ted Donaldson	U
Thurs., ,, 26	10.45 a.m.	Scala	Web of Danger	British Lion	Adele Mara	U
,, ,, 26	10.45 a.m.	Futurist	Millie's Daughter	Columbia	Gladys George	A
Fri., ,, 27	10.30 a.m.	Futurist	Monte Cristo's Revenge	Columbia	Louis Hayward	A
,, ,, 27	10.30 a.m.	Trocadero	The Brothers	G.F.D.	Patricia Roc	A
,, ,, 27	11 a.m.	Own Theatre	The Big Heart	20th Century-Fox	Maureen O'Hara	U
,, ,, 27	10.45 a.m.	Palais de Luxe	The Rich Full Life	M-G-M.	Elizabeth Taylor	U
,, ,, 27	10.30 a.m.	Scala	The Well Digger's Daughter	British Lion	Raimu	A
		MANCHESTER.				
Tues., June 24	10.45 a.m.	Theatre Royal	South of Pago Pago (Reissue)	A.B.F.D.	Victor McLaglen	A
,, ,, 24	10.45 a.m.	Deansgate	Gambling Hell	Renown	Eric Von Stroheim	A
,, ,, 24	10.45 a.m.	New Oxford	Magnificent Rogue	British Lion	Lynne Roberts	A
,, ,, 24	10.45 a.m.	Gaiety	For the Love of Rusty	Columbia	Ted Donaldson	U
Wed., ,, 25	10.45 a.m.	Theatre Royal	Woman Alone (Reissue)	A.B.F.D.	Henry Wilcoxon	A
,, ,, 25	10.45 a.m.	Deansgate	Out California Way	British Lion	Monte Hale	U
,, ,, 25	10.45 a.m.	Gaiety	Bush Christmas	G.F.D.	Chips Rafferty	U
,, ,, 25	10.45 a.m.	Market St. P.H.	The Rich Full Life	M-G-M.	Elizabeth Taylor	U
Thur., ,, 26	10.45 a.m.	Theatre Royal	Phantom Rancher ; Death Rides the Range	A.B.F.D.	Ken Maynard	A
,, ,, 26	10.45 a.m.	Deansgate	Winter Wonderland	British Lion	Lynne Roberts	A
,, ,, 26	10.45 a.m.	Gaiety	Millie's Daughter	Columbia	Gladys George	A
,, ,, 26	10.45 a.m.	Oxford Street	The Big Heart	20th Century-Fox	Maureen O'Hara	A
Fri., ,, 27	10.45 a.m.	Theatre Royal	Halfway House (Reissue)	A.B.F.D.	Francoise Rosay	A
,, ,, 27	10.45 a.m.	New Oxford	End of the Rainbow	British Lion	Nelson Eddy	A
,, ,, 27	10.45 a.m.	Gaiety	The Brothers	G.F.D.	Patricia Roc	A

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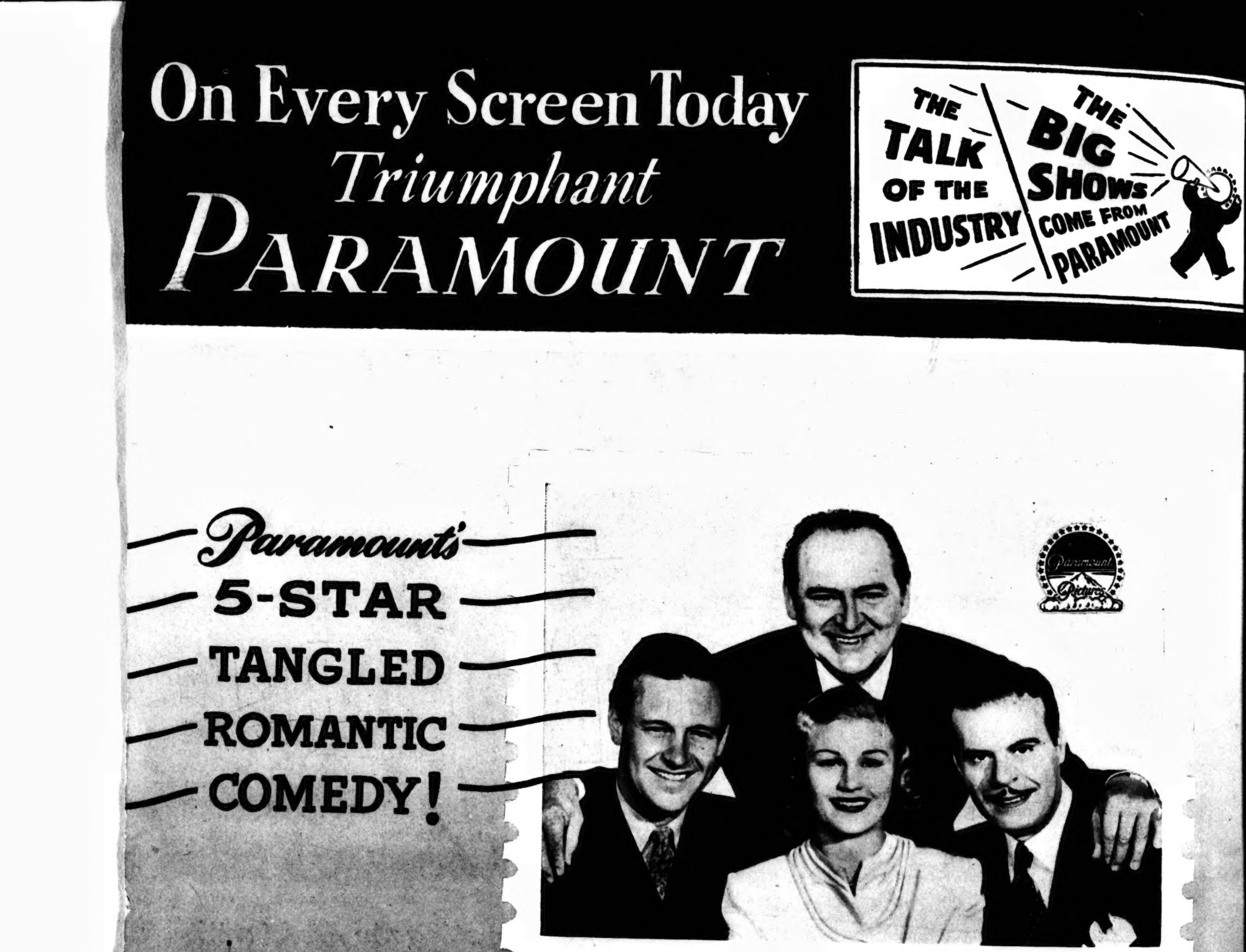

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